

Gluklya

(Natalia Pershina–Yakimanskaya)

Portfolio

Gluklya / Natalia Pershina-Yakimanskaya

Natalia Pershina-Yakimanskaya (artist name Gluklya) lives and works in Amsterdam and St -Petersburg. Considered as one of the pioneers of Russian Performance, she co-founded the artist collective *The Factory of Found Clothes* (FFC) in 1995 using conceptualized clothes as a tool to build a connection between art and everyday life and *Chto Delat* group, of which she has been a member since 2003.

In 2012, Gluklya continued her artistic practice and reformulated FFC into *The Utopian Unemployment Union* (UUU), an inclusive project uniting art, social science, and progressive pedagogy, giving people with all kinds of social backgrounds the opportunity to make art together by using the artist's method of embracing human *Fragility*. In 2017, Gluklya passionately threw herself into the research of *Integration politics* and its implications for newcomers to the Netherlands. She started workshops with refugees who were located at the former prison Bijlmer Bajes, in collaboration with TAAK. This long term project was concluded with the performative demonstration *Carnival of Oppressed Feelings* on October 28th, 2017 and presented in the Van Abbemuseum in 2018-2019 within *Positions-4*, curated by Charles Esche and Diana Franssen. Click [here](#) to see Gluklya introducing the exhibition.

Addressing the personal stories of her characters, Gluklya analyses the conflict between the inner world of a person and the political system, by creating fictional characters, derived from the real stories. The artist's method of reflecting upon the subject of 'clothes' in her project is comparable with using the subject of 'meals' in participatory projects, as a tool for developing new methods of building relationships with communities outside the art world. She constructs a situation that allows encounters to take place among people from different social groups deriving from the notion of Radical Care.

Her most recent project took place in Indonesia (2019) in the context of her research about the 'Two natures of Colonialism: Russian and European'. At present Gluklya is investigating the topic of the Witch Hunt which took place between the 15th and 18th Century in Europe. She acknowledges the present (modern) equivalent of the witch hunt within the patriarchal systems of countries such as: Indonesia, Bangladesh, India and others involved in the exploitation of vulnerable groups of the population.

Gluklya's oeuvre speaks of indignation and hope. With her projects she proposes playful ways to resist injustice and find empowerment. At the 56th Venice Biennale Gluklya presented forty-three 'Clothes for Demonstration Against False Election Of Vladimir Putin (2011 – 2015)' in the exhibition 'All the World's Futures', curated by Okwui Enwezor. The installation documents hopes, dreams and traumas of people who went into the streets in 2011 to demonstrate against the oppressive government.

See an interview with Gluklya about her *Clothes for Demonstration* (...), presented during the 56th Venice Biennale [here](#).

Click [here](#) for a 5-questions interview by MOMA.

Work by Gluklya has been exhibited in Russia and abroad in numerous group shows as well as solo shows, such as (upcoming in 2022) *Framer Framed*, Amsterdam, NL, curated by Charles Esche ; *Center for Contemporary Art*, Berlin, DE (2020); *Pushkin House*, Bloomsbury Square, London, UK (2019); *Fotogalleriet*, Oslo, NO (2019); *BOZAR*, Brussels, BE (2019); *Intercultural museum Oslo* NO (2019); *Carnival of the Oppressed Feelings joining KARNEVALET*, Oslo, NO (2019); *Extra City*, Antwerp, BE (2019); *'Positions 4'*, curated by Charles Esche, *Van Abbemuseum Eindhoven*, NL (2018/2019); *Manifesta*, Palermo, IT (2018); *Garage Moskou*, RU (2018); *Pitzer College Art Galleries*, Claremont, CA, USA (2018); *The Return Of Memory*, Manchester's Home, Manchester, UK (2017); *dis/order, art and activism in Russia since 2000*, *Ludwig Forum für Internationale Kunst*, Aachen, DE (2017); *A Romance with Revolution*, *ACC Galerie Weimar and Pushkinskaya-10*, St. Petersburg, RU (2017); *Disturbance*, *Kunsthalle der Sparkasse*, Leipzig, DE (2017); *Hero Mother*, Berlin, DE (2016); *Universal Hospitality*, Vienna, AU (2016); *Feminism is Politics*, *Pratt Institute*, New York, USA (2016); *Debates on Division: When the Private Becomes Public*, *Manifesta 10*, *Public Program*, St. Petersburg, RU (2014); *Dump Dreams*, *Shedhalle Zurich*, CH (2013); *Utopian Unions*, *MMOMA*, Moscow, RU (2013); *Reflecting Fashion*, *MUMOK Vienna*, AU (2013), *Wings of Migrants*, *AKINCI*, Amsterdam, NL (2012).

Gluklya's work is part of many museum and private collections, including the collection of *Van Abbemuseum Eindhoven*, NL; *Gemeentemuseum Arnhem*, NL; *Moscow House of Photography*, RU; *Oslo National Museum*, NO; *Oslo Contemporary Art Museum*, NO; *Zimmerly Collection*, USA; *Mark Suchek*, Ljubljana, SL; *Archive of the Contemporary Conflict*, London, UK; *Myzeŭ / State Center Contemporary Art*, Moscow, RU; *MMOMA*, Moscow, RU; *Centro per l'Arte Contemporanea Luigi Pecci*, Prato, IT; *Museum Reina Sophia*, Madrid, ES; *Museum of Contemporary Art*, Belgrade, RS; *The Library of Museum of Modern Art* (collection of newspapers), New York, USA.



Your election is a Joke (detail) from the series *Clothes for Demonstation against false election of Vladimir Putin 2011-2015*, Installation overview *'All the World's Futures'*, 56th Venice Biennale, 2015



Corona Diary in 'Hunger,' overview at AKINCI, 2020 (photo: Peter Tjihuis)

Corona Diary by Gluklya (Natalia Pershina-Yakimanskaya)

When it happened, I have experienced the feeling of not particularly happiness, but I would say, it was a profound unworldly excitement.

I had a feeling of excitement of a large scale, a sublime excitement. It does not mean that I did not experience weakness, fear, and strange health condition when you get a fever thinking: there it is, and probably I am going to die soon. But the feeling of excitement and a call for creation was the stronger voice. Why? I was constantly asking myself and still continue to question it. Why at the time of deep sorrow, the real tragedy of humankind these strange feelings of hope. Is it a famous narcissism which is protecting our psycho? Banal egoism of fear of death? Is it a Happy Hipoxcia syndrome that doctors have discovered when observing the patients infected by the virus?

Probably it is a mixture of everything, but I would like to stress that the feeling that everything became “real” is stronger. Now, I am pretty sure that it is the vision of a new common situation that is occupying the mind. It is the time when we are witnessing not only the terrifying surveillance measurements, horrible loss of people and growing poverty among the vulnerable part of the society, but also the new attitude towards the relationships between us and with the nonhumans, the new notion of being together, and with the planet in general.

These thoughts are behind the Corona Dairy. It is a kind of a report of my speculations and thoughts about the situation embracing the diverse subjects in a form of drawings, writings, and textiles. There is



Evening Dress from the series *Corona Diaries*, 2020
watercolour, 39 x 29 cm

also a destroyed coffee pot, signifying the state of hybridity, insisting on it, as resistance towards the very clean super healthy condition demanded from us.

It struck me that I have got a feeling to use grey paper for my drawings. It was the call of mind to lock down to the depth of self, a clear necessity to immerse to the contemplation of the inner child, which was accumulated in my case as a coincide with the color of Grey. Watching the trees, a study from them, speak with them and unite them with the human blood vessels, lungs, and “naked clothes”, as Nature and Politics should stay together.

I would like to stress also that all the drawings were made in a dialogue with my friends and family.



1,5 m, 2020, watercolour, 30 x 45 cm (photo: Peter Tijhuis)



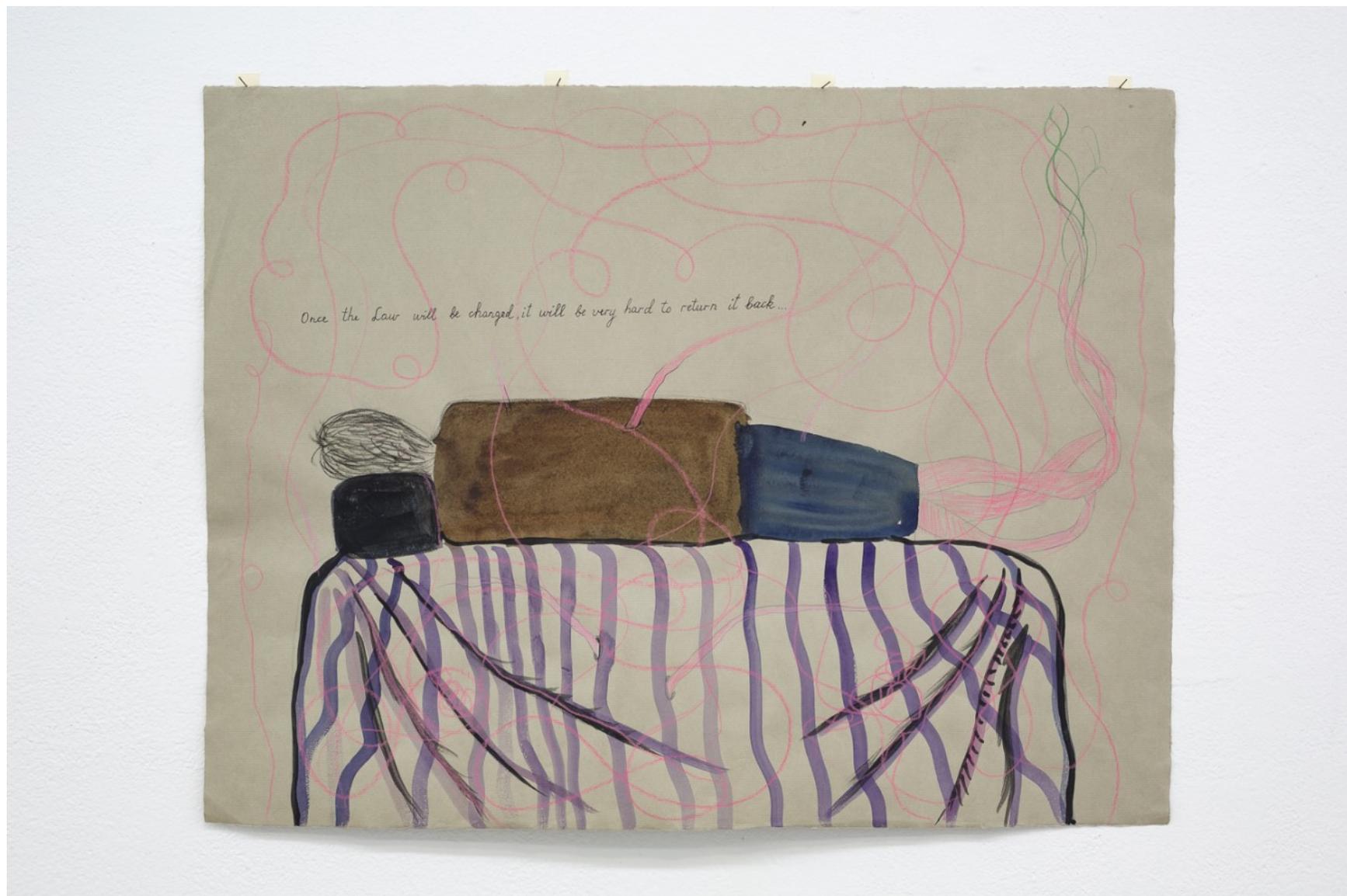
Scream, 2020, watercolour, 42 x 30 cm



In order not to touch anything, 2020, watercolour, 50 x 65 cm (photo: Peter Tjihuis)



The dress for Babi, 2020, watercolour, 42 x 30 cm
(photo: Peter Tjihuis)



Once the Law will be changed, it will be very hard to change it back, 2020, watercolour, pencil, 48 x 62 cm, (photo: Peter Tjihuis)

Video Performance Under the Skin. (HD 10:23)

(in collaboration with Marfa Shuvalova)

April 2020, Amsterdam in lockdown

[Click here](#) to watch *Under the Skin* on Vimeo

It was a challenge to go out to the streets during lockdown in a costume that was a reflection upon the rising issue of *face masks*. I am naming it a “rebellious ghost costume”. It also has a reference to Muslim women, because now finally all people will get their feelings. The costume consists of a slogan *Global Solidarity* written on fabric, and the window curtain from the Soviet time of Russia, which was

mostly used in dachas (small country house) during summer. These pieces of textile symbolize a safe place which can protect you and carry you through life, that is full of uncertainty and despair. We made a dress from it and went outside. The curtain became a performative costume. There is no need to keep things in order now.

The slogan *Global Solidarity* came from the article “The world after Coronavirus” by Yuval Noah Harari. It was one of the first articles that appeared at the very start of the pandemic, which we read and liked a lot.

Global solidarity is used in the article along with *Empowering the citizens* as an opposition to New Surveillance – a new form of

control that the government is developing for its citizens. The new type of surveillance and control, scarier and more sophisticated than ever, allows “them” to look *under our skin*. We have to be prepared for that and develop new types of protection and resistance, to stay a bit dirty and keep our freedom.



Under the Skin (film still), 2020, video, 10:23 min.



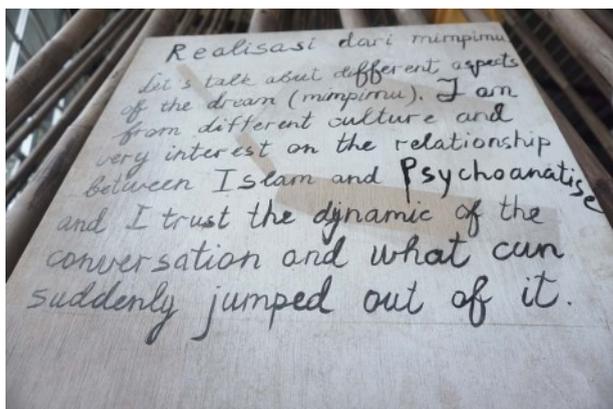
In recent weeks, some of the most successful efforts

Under the Skin (film still), 2020, video, 10:23 min.

Gluklya on her performance in Jatiwangi Art Factory, Indonesia / 2019

Realization of Your Dream

"I constructed the situation for a focused tête-à-tête dialogue about the Realization of Your Dream in the Bamboo Shelter for the Good Spirit, which I have built with the help of wonderful workers. The topic came from the Community. In context of the decolonization process I refused to work with my own topic, but took the one which was already there. I invited people to speak about their dream and then I drew it. It was amazing to discover that there was interest in European Psychoanalysis. The combination of Islam, Marxism and Psychoanalysis gave an interesting context for the performance and a boost for the research in general. My intention was to leave the Bamboo Shelter for the Good Spirit to the community so that habitants might have the opportunity to use it further for the development of the new method of Indonesian Psychoanalysis."



Gluklya about her *Monument of Slavery*

Concept in process

I am contributing to the exhibition *disturbance: witch*, curated by Alba D'Urbano and Olga Vostretsova at the Center of Contemporary Art (ZAK) / the Citadel Spandau, a short description attached. The opening reception is scheduled for the 10th of September and I would be happy to welcome you there.

For this exhibition, I am preparing a work entitled „Monument for Modern Slavery“, which is going to be an installation that reflects upon phenomena of slavery, which I am developing in dialogue with the international cultural community and the Fashion Revolution movement. Having spent time in Indonesia and witnessed the horrific living conditions of garment workers there and listened to the stories of their exploitation, I had the impulse to create this installation, which displays clothes collected from the art community, on a series of burnt wooden posts.

Disturbance / Witch, 2020, watercolour on paper, 30 x 23 cm



Black Tree of Friendship, 2020

watercolour, tempera, 48x63 cm

This tree unites all feminisms. The principal problem that feminism is facing now is the abundance of its varieties that have so decisively decomposed into different positions. In this sense, “feminism” begins to lose its integrity and, at the same time, political strength. Today we know about the existence of many forms: anarcho-feminism, eco-feminism, queer feminism, left and right feminism, cyber feminism, xenofeminism, and some new hitherto unknown new feminism which is emerging right now. This work reflects on the topic of multi-layer concepts of feminism and at the same time encourages one to think about the possible unification of different concepts in the face of a global catastrophe. We are already facing this potential catastrophe in the form of revenge on nature - for the way in which people are ignorantly responding to nature today.

This is a tree on which clothes of different genders are hung, but not at all to which we are accustomed. It represents much more: today we can distinguish in addition to cis men and women, trans men, trans women, an elderly woman living with cats and dogs and other women, an elderly man living with domestic animals, men and women working overtime, burning themselves in labor when the body is forgotten and as if it does not exist (perhaps this type of gender is called by the Indonesian tribe on the island of Sulawesi a semi-god), as well as many types of genders that will be best manifested through work with fabric.

Tree of Punishment, 2020

watercolour, tempera, 48x63 cm

This is the tree of punished women, from Europe and Colonized countries, including self-punishment, as the result of the trauma of patriarchal oppression, in many cases going through generations. In this drawing I am combining the image of the Middle Age masks of punishment which was put on women if they raised their voice or said something critical, with the image of contemporary clothes and some mythological characters, that appeared to defend the psycho from the horror of reality.





Colonial Tree, 2020, watercolour, tempera, 48 x 63 cm

The Carnival of the Oppressed Feelings

The first *Carnival of the Oppressed Feelings* took place on the 28th of October 2018. During a year's period that Gluklya collaborated and interacted with refugees who are waiting for their permanent residency status in the Bijlmerbajes, a notorious former prison in Amsterdam, she developed her Language of Fragility; a playful method of learning Dutch by trying to find new visual forms of expression for emotions which are difficult to convey because of language barriers. These sessions resulted in the Carnival of the Oppressed Feelings, a performative demonstration. Together with the refugees and volunteers costumes, masks, music and objects were developed with the aim to express fear, vulnerability, loneliness and what it feels like to live in a former prison. With this carnivalesque performance Gluklya wanted to give refugees a face and a voice in the public domain.



Carnival of the Oppressed Feelings, 2017

The Carnival of the Oppressed Feelings has been organized in collaboration with TAAK and has been developed with the support of Mondriaan Fund, Prins Bernhard Culture Fund and AFK.

***Carnival of the Oppressed Feelings at Positions #4*, curated by Charles Esche
Van Abbemuseum, Eindhoven, NL**

At the end of 2019, Gluklya turned her *Carnival of the Oppressed Feelings* into an exhibition in Van Abbemuseum Eindhoven, curated by Charles Esche. Watch an interview with Gluklya on the exhibition in the van Abbemuseum [here](#).



Gluklya, *Carnival of the Oppressed Feelings*, Positions 4—curated by Charles Esche, Archives Van Abbemuseum, Eindhoven (The Netherlands). (Photo: Peter Cox)



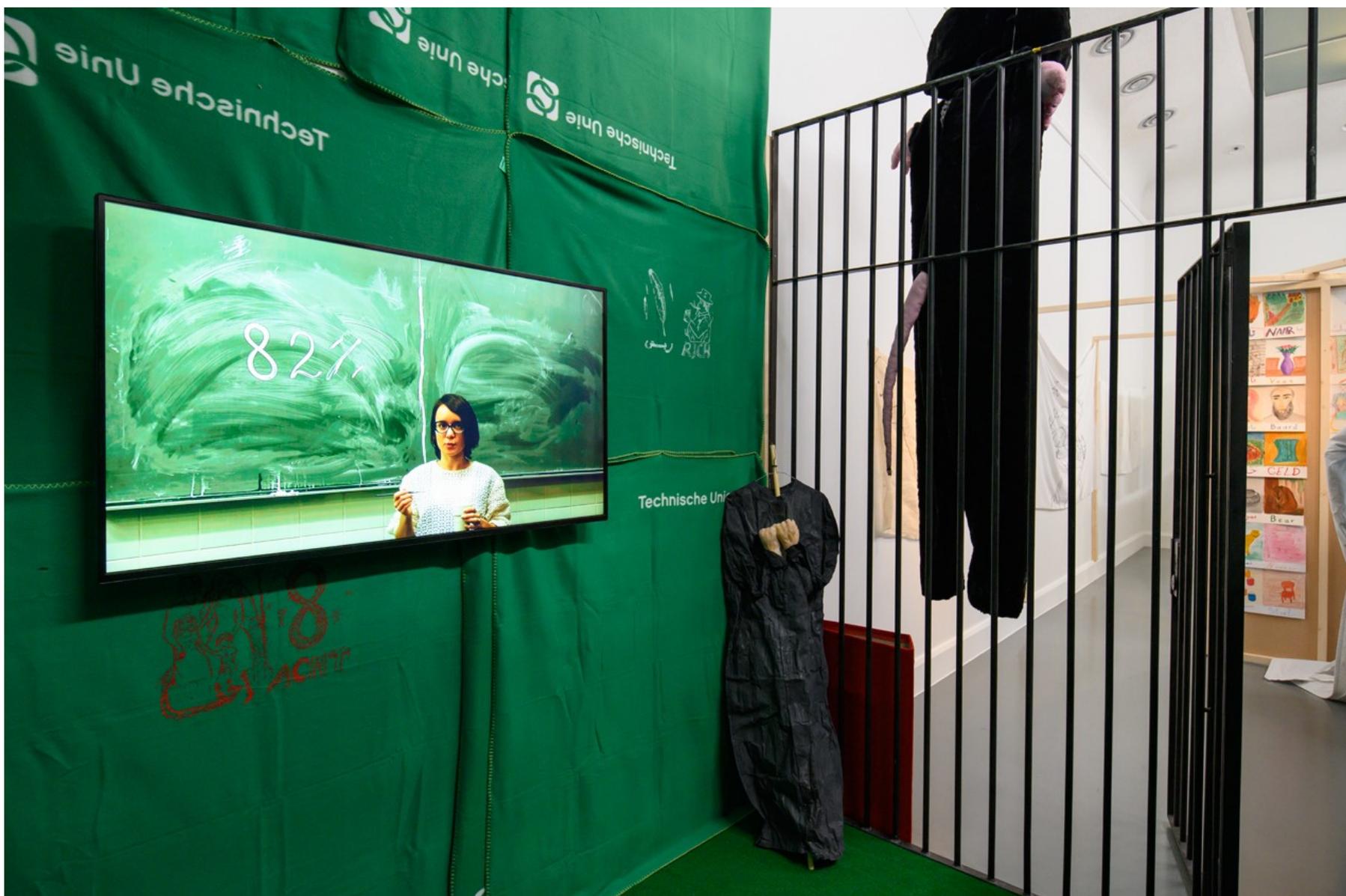
Gluklya, *Carnival of the Oppressed Feelings, Positions 4*—curated by Charles Esche, Archives Van Abbemuseum, Eindhoven (The Netherlands). (Photo: Peter Cox)



Gluklya, *Carnival of the Oppressed Feelings, Positions 4*—curated by Charles Esche, Archives Van Abbemuseum, Eindhoven (The Netherlands). (Photo: Marcel de Buck)



Gluklya, *Carnival of the Oppressed Feelings, Positions 4*—curated by Charles Esche, Archives Van Abbemuseum, Eindhoven (The Netherlands). (Photo: Peter Cox)



Gluklya, *Carnival of the Oppressed Feelings, Positions 4*—curated by Charles Esche, Archives Van Abbemuseum, Eindhoven (The Netherlands).
(Photo: Peter Cox)



Gluklya, *Carnival of the Oppressed Feelings, Positions 4*—curated by Charles Esche, Archives Van Abbemuseum, Eindhoven (The Netherlands). (Photo: Marcel de Buck)

Behind the Carnival

AKINCI, 2018

In *Behind The Carnival* at AKINCI, Gluklya first investigates her experiences in the Amsterdam Bijlmer Bajes. She directs the attention to the process leading up to the Carnival, in which the artist and the refugees met each other in a Kafkaesque set of restrictions and obstructions due to faltering communication. Gluklya presents a multi-faceted installation which reflects on the idea of society as a prison, a system of control that penetrates all levels of private and domestic life.

Gluklya addresses the topic of the Carnival as it provides her the tools to investigate the frontiers of the private and public as well as strategies to understand the dynamics of a group. In her research Gluklya refers to Michail Bakhtin, a Russian intellectual, who described the phenomenon of the Carnival as a pageant without footlights and without a division into performers and spectators. Prohibitions, restrictions and hierarchical structures that determine ordinary life are suspended during Carnival. According to Gluklya, Carnival can therefore be considered as an element of freedom and hope.

Surrealist Chair, 2017, textile, iron, 76 x 48 x 94 cm

By using furniture from the former prison Bijlmerbajes, Gluklya made an attempt to describe the refugees' feelings of isolation, confinement and anxiety, while being trapped in the structures of a former prison and waiting for a new life in the Netherlands.





Behind the Carnival, overview at AKINCI, 2020 (photo: Wytse van Keulen)



Behind the Carnival, overview at AKINCI, 2020 (photo: Wytske van Keulen)



Embracing All the Strange, 2017, HD video 14 min

The visualization of the sensitive texture of human interaction that occurred during Gluklya's workshops. Moving away from the linear thinking towards a more oneiric (dreamy) chronotope.. Main protagonist is Tuncay Korkmaz (Murad), Kurdish writer and activist.

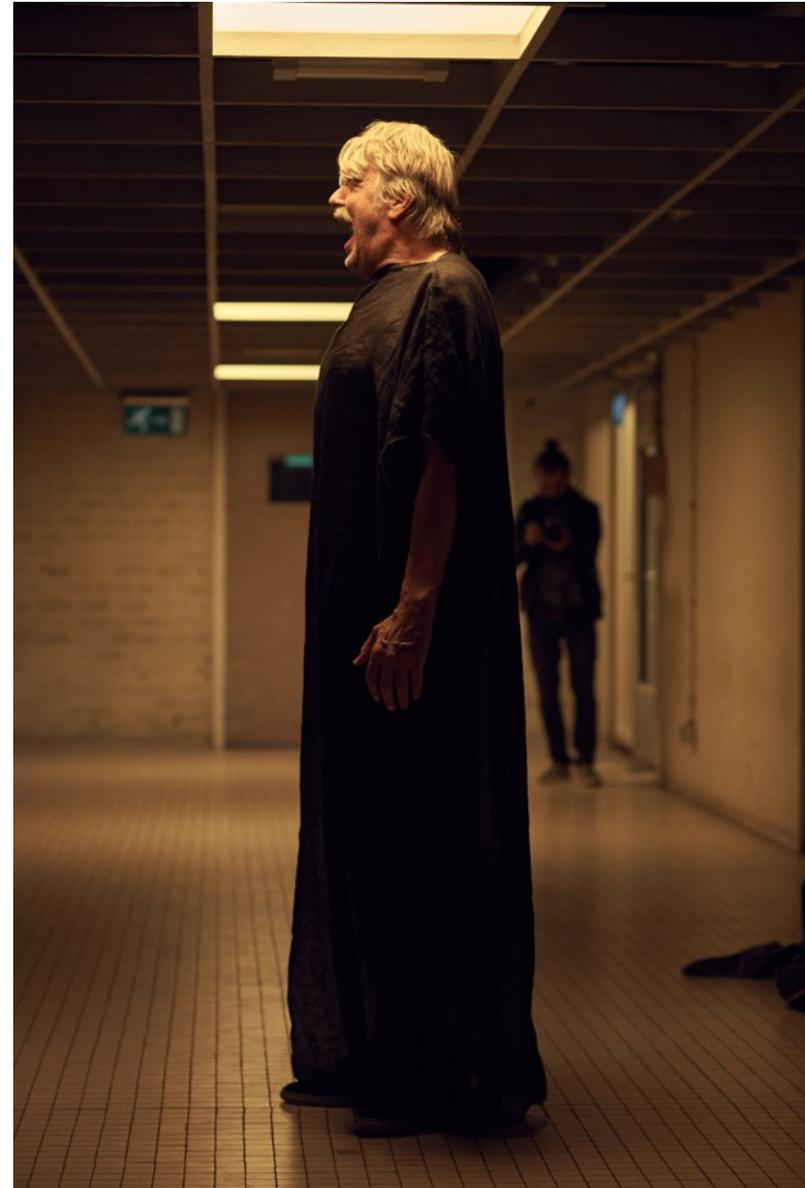
Carnival and Dialogue

Erik Hagoort, 2018

"Carnival is a pageant without a stage and without a division into performers and spectators. (...). The carnivalistic life is life drawn out of its usual rut, it is to a degree "life turned inside out."
(Bakhtin 1973, p. 101)

In 2017 artist Gluklya settled her studio in the former Bijlmer prison in Amsterdam. For a big part the prison had been turned into a so-called AZC (center for asylum seekers). While meeting and working with refugees Gluklya developed the idea of organizing a carnival: a carnival that would offer refugees the opportunity of public expression as well as protection. In the writings of the Russian literary theorist Mikhail Bakhtin (1895-1975) she found the words to "defend", as she puts it, her desire to eventually realize the performance of the Carnival of Oppressed Feelings, which indeed took place, on October 28, 2017, in Amsterdam.

Bakhtin's interest in carnival is widely known. He especially paid attention to the medieval festival of fools. During this festival the world appeared to be upside down. The king could dress up as a joker, the priest as a buffoon, the servant as a nobleman, the thief as a judge, and they would all mock each other. The festival of fools was not organized as a parade of performers marching while spectators were looking on from the side. The whole of society participated, more or less. It was a parody of reality, a temporary reversal of social hierarchies and roles. For a couple of days. After that the usual relations were restored.



Language of Fragility, performance Bijlmerbajes, actor Robert Steijn, september 2017



Language of Fragility, performance Bijmerbajes, actor Robert Steijn, september 2017

Some even say that the festival of fools could only happen or was allowed to happen, because everybody already knew that it would not have a lasting effect: just a play, society holding a mirror to itself, but without consequences.

In Bakhtin's opinion carnival is not a playful exception; it has continuity, it sustains for real. The feast installs a consciousness of the possibility that society could be upside down, that existing structures are more or less relative



or that established roles can be mocked. This awareness is put into practice. After carnival, the costumes are cared for, they are stored and repaired. People soon start to work on making other costumes for next year. New songs are composed, new tricks and jokes. These practices serve to maintain and renew carnival. Carnival is present throughout the whole year.

Bakhtin's ideas about carnival makes me think of a connection between carnival and dialogue. Next to carnival dialogue is one of the main topics of Bakhtin's writings. He invites us to jump from thinking about carnival to thinking about dialogue, and back again. At first sight, this seems rather puzzling. A dialogue does not have much in common with carnival. To have a dialogue, to have a good talk on a matter of importance, to have a meaningful conversation, to learn to understand each other: that seems to be far off an event in which the world appears to be upside down.

In a dialogue you respond to somebody else. In a dialogue you try to articulate in words what you want to express. You are urged to choose your words carefully and to say what you want to say in a way that the other one can get it. In a dialogue you want to understand each other. The conversation partners need to know each other's use of language and to speak properly, at least to be able to grasp what the other is saying. There is a clear division in roles: when you speak, the other one listens. You don't speak both at the same time. There is also a clear distance between the conversation partners. There is clarity about who is who: you speak with another person while you see this person face to face and while you concentrate on what the other one says.

Attention, concentration, articulation: this is all very different from carnival. In carnival you don't need to have a good talk. Carnival is not about understanding each other, it is not about being articulate about what you mean. The more you are involved in the carnival, the less articulate you may become. You drink and dance, you watch and move. You don't always know who is who. You meet others in disguise. Everybody can speak at the same time, so no one can really hear what the other is saying. In carnival there is no focus, there is no direction. Distraction rules. Roles and positions are allowed to become blurred. And, in carnival expressions are for a big part non-verbal: you communicate with gestures, touch, music, sound, color, costumes, images. The intention of carnival is: carnival.



Language of Fragility, performance Bijmerbajes, september 2017



By reading Bakhtin it becomes apparent that carnival and dialogue might have something in common. A dialogue is not a performance of a dialogue. A dialogue happens as it evolves. It is lived experience. It is a lived experience that you produce together. You yourself and the other with whom you are talking both produce the conversation in which both of you are participating. Just like in carnival. Carnival is also not a performance but a lived experience: "Carnival is not contemplated, it is, strictly speaking, not even played out; its participants live in it", (Bakhtin 1973, p. 100). People produce the carnival by participating in it. It can only happen because the participants make it happen together.

Carnival and dialogue also share indeterminacy. Even when you have an articulate conversation, this conversation emerges and evolves. It is a provisional, temporary event on which no one of the participants is in full control.

By listening to what somebody else says,
or by responding to what somebody else says,
you both create what otherwise would not be there.

When you speak you can not fix the meaning of your own words.

When you speak you can not define what the other one will do with your words.

Wounded Chair, 2017, watercolour, 26 x 17,5 cm

This does not mean that you are out of control. No one else than you yourself has the relation to your own words at the moment that you produce them.

The same counts for the other one. Each of you is responsible for one's own contribution to the conversation. But no one of you owns this conversation, no one of you can have the talk just for him- or herself. A conversation somehow exists not only in your own experience, not only in the other person's experience either, but outside both of you, it evolves as an extra-experience, an extra-ordinary experience, in which both of you share.

Dialogue is a joint provisional creation. Like carnival. It is provisional, because it is only there at the moment of its realization. Not before and not after. But it may have a lasting impact, not only because a dialogue can make a change in what you think, but also because you can take care of it later, when the dialogue is not there anymore. You can memorize the conversation, you can write it down, you can think it over again, you can develop your thoughts further and then continue the conversation later, when you meet up again with your conversation partner. So although the conversation has ended, it may continue to play a role in your daily life.

So, in carnival and in dialogue we produce the extra-ordinary by participating in it. We care for these extra-ordinary events when they are not there anymore when they are not there yet.

Dialogue can be considered a carnivalesque event

Carnival can be considered a dialogical event.

Dialogue as a carnival in words. Carnival as a dialogue in disguise.

This is the text of a speech by Erik Hagoort by invitation of TAAK Post-Carnival of the Oppressed Feelings

14 December 2017

Tolhuistuin, Amsterdam

With Maral Noshad Sharifi, Charles Esche, Ehsan Fardjadniya, Erik Hagoort, Gluklya and others.

Source: Mikhail Bakhtin, Problems of Dostoevsky's Poetics, translated by R.W. Rotsel, Ardis, USA 1973.



Resistant Chair no 1
2017, watercolour,
31 x 17,5 cm

Raised from the Sea

Gluklya's installation 'Raised from the Sea' shows her personal take on the refugee crisis. In collaboration with refugees in several countries — mostly in Italy — Gluklya's continued her process of research focused on clothes as an expression of utopian prepositions and the relationships between people. Raised from the Sea is dedicated to the migrants who drowned in the sea during their flee to Europe.



Raised from the Sea
2016, installation, various materials,
dimensions variable
Installation view Artissima, 2016
Photo by Renato Ghiazza

Debates on Division 2014-2020...

'Debates on Division' is an interactive performance and an ongoing project that Gluklya, with the support of engaged curator Anna Bitkina, has been conducting since 2014 in different places and with different local contexts. The first time, the performance was presented as a part of the public program at **Manifesta 10 in St Petersburg** and was closely connected to the post-Soviet conditions in contemporary Russia, the annexation of Crimea and the Russian-Ukrainian conflict that was escalating at that time. Since then the project became a nomadic, discursive and performative platform and was conducted internationally. Following iterations of 'Debates on Division' opened up discussions around the world refugee crisis.

(Amsterdam, 2016, SMBA – Stedelijk Museum Bureau Amsterdam)



Debates on Division, St -Petersburg 2014, Manifesta Public program

Debates on Division

Creative Time Summit: Occupy the Future
October 14-16, 2016 at Lincoln Theatre, Washington D.C.

The Creative Time Summit is the world's largest international conference on art and social change. Occurring in the nation's capital just weeks before the 2016 Presidential Election, the Creative Time Summit program 'Occupy the Future' took this important moment to collectively consider what it might mean to radically transform the current state of democracy.

Gluklya was invited by independent curator, director and co-founder of The Creative Association of Curators TOK Anna Bitkina to perform a version of her *Debates and Division*, an interactive performance which premiered at SMBA in April 2016. In *Debates and Division*, Gluklya addresses the personal stories of her characters, analyzing the relationship between the private and the public, exposing the conflict between the inner world of these individuals and the political system that categorizes them as 'selected' or 'non-selected'. Through the foregrounding of the poetic and dramatic dimensions of these stories, questions surrounding current migrant policy are raised: Who decides on the status of current refugees and long-term residents without a legal status? What are the requirements for them to stay? If they have to leave the country, where should — or could — they go?

Debates on Division, performance

Creative Time Summit: Occupy the Future, October 14-16, 2016, Washington D.C.
Photo's by Serli Lala (above) and Bo Tan (below)





Debates on Division, performance

Creative Time Summit: Occupy the Future, October 14-16, 2016, Washington D.C.

Photo by Bo Tan



Debates on Division, performance

Creative Time Summit: Occupy the Future, October 14-16, 2016, Washington D.C.

Photo by Serli Lala

Debates on Division: When the Private Becomes Public

Gluklya and Anna Bitkina: *“Debates on Division: When the Private Becomes Public* is an interactive performance about political, social and ideological divisions as well as the position of the individual amidst the conflicts these topics raise. Central in this ongoing performance is the impact of political conflicts and public policy on people’s private lives. The performance is organized as a TV talk show with a show host, a group of experts and the audience, and concludes with a procession into public space. The dramaturgy of the performance is constructed around the idea of choosing clothes, described by migrants, in the New Museum of Utopian Clothing. The panel of experts and the audience are given the task to decide whether or not to accept the proposed clothes into the museum. The cruelty of selection, a fixed condition of the system, is softened by the aesthetic element of performance.

The project *Debates on Division* was presented for the first time at the New Stage of Alexandrinsky Theater in 2014 in St. Petersburg. The idea was developed from a collaboration between a curator Anna Bitkina and an artist Gluklya (Natalia Pershina-Yakimanskaya) and was conducted as a part of the public program of Manifesta 10. On April 26, 2016 *Debates on Division* was adapted to the local context for presentation at SMBA in Amsterdam.

Since 2014, *Debates on Division* has become a nomadic and discursive platform that creates opportunities for listening to the individual

Debates on Division, interactive performance
April 27, 2016, SMBA Amsterdam

voices of those who have become victims of the system. The format of the project sets up possible directions for thoughts, reflections and an analysis of the history and current socio-political situation both locally and globally. The debates unfold around several stories by people who speak about pieces of clothing that have a connection to significant events in their lives. In her projects, Gluklya often uses clothes as a tool to build a link between art and everyday life. Addressing the personal stories of her characters, Gluklya analyses



the relationship between the private and the public, exposing the conflict between the inner world of a person and the political system.

In St. Petersburg, the performance united local residents, representative of art scene and academics. In the framework of the performance urgent social and political issues of contemporary Russia were touched upon. Among these was the shift of ideological regimes in Russia during the collapse of the Soviet Union and generation gap as well as the position of minorities in Russian society including LGBT people and working migrants. The performance also was focused on the question of geopolitical borders and around Russian-Ukrainian conflict that was escalating in summer 2014. The performance continued with a silent procession along Nevskiy Prospekt. All participants in the procession were invited to put on medical protective masks. These masks covered the nose and mouth, which makes it difficult to breathe and speak. This metaphor reflected the situation of censorship, abuse of human rights, and xenophobia in Russia.

In her projects, Gluklya is guided by the principle that ‘the place of the artist is on the side of the weak’ and creates situations when the voices of non-artists, non-heroes, non-local, and ‘the other’ are heard. At SMBA, the debates were conducted around three stories by migrants and recent refugees from Syria and Azerbaijan currently living in Amsterdam. Based on interviews with the contributors, Gluklya created an artistic script that contains factual details from the lives of narrators. Bringing the poetic and dramatic dimension

Debates on Division, interactive performance
April 27, 2016, SMBA Amsterdam

into their stories, Gluklya aims to establish closer attention for the conditions of people that travelled to Europe for a ‘better life’ and who happened to be under a status of ‘selected’ or ‘not selected’.

Watch a compilation of *Debates on Division* at SMBA [here](#).



Psychoanalytical Cabinet of Colored

April 22, 2016 at De Appel, Amsterdam

The performance *Psychoanalytical Cabinet of Colored* was held during the opening of the exhibition UNTITLED (two takes on crisis) at De Appel Arts Centre in Amsterdam. It explores the therapeutic potential of art, while simultaneously calling classical psychoanalytic techniques into question. The visitor is invited to share a personal problem or frustration with the artist and the curator. In return, they offer a personal remedy. However, to be cured, the “patients” are expected to make an effort as well. The remedy suggested by the “therapists” can only be found in a specific and carefully selected place marked on a map. The visitor receives this map with personal instructions and is sent to find the remedy independently, allowing a thought provoking process that might change his or her own attitude toward the predicament.



Psychoanalytical Cabinet of Colored, performance
April 22, 2016, at UNTITLED (two takes on crisis), De Appel, Amsterdam
Photo's by Antonio Picascia

'Clothes for Demonstration Against False Election of Vladimir Putin (2011-2015)' in the exhibition 'All the World's Futures,'
curated by Okwui Enwezor, *Venice Biennial 2015*

Garments as Private Narration, Garments as Public Political Banners



Clothes for Demonstration against false election of Vladimir Putin 2011-2015
Installation overview 'All the World's Futures,' 56th Venice Biennale, 2015



Clothes for Demonstration against false election of Vladimir Putin 2011-2015
Installation overview 'All the World's Futures,' 56th Venice Biennale, 2015



Clothes for Demonstration against false election of Vladimir Putin 2011-2015
Installation overview 'All the World's Futures,' 56th Venice Biennale, 2015



Clothes for Demonstation against false election of Vladimir Putin 2011-2015
Installation overview 'All the World's Futures,' 56th Venice Biennale, 2015



Clothes for Demonstation against false election of Vladimir Putin 2011-2015
Installation overview 'All the World's Futures,' 56th Venice Biennale, 2015

Interview with Anna Battista

56th Venice Biennale, 19 May, 2015

Garments as Private Narration, Garments as Public Political Banners: Gluklya's *Clothes for the Demonstration Against False Election of Vladimir Putin*

Clothes transform, describe and define us, revealing what we are and often sending out messages to the people surrounding us. But, if garments are a form of non-verbal communication, they can be used to silently tell the story of our lives, they help us explaining how we may feel on a day to day basis, and they could even be employed as political statements or banners to protest and make our voices heard. At least that's what artist Natalya Pershina-Yakimanskaya—better known as Gluklya—suggests us. Born in Leningrad and dividing her time between Saint Petersburg and Amsterdam, Gluklya has developed quite a few projects moving from clothes and garments. Together with Olga Egorova (Tsaplya) she became a co-founder in 1995 of artist collective The Factory of Found Clothes (FFC; in 2012 Gluklya took over the leadership of the group, while becoming also an active member of the Chto Delat—meaning "What is to be done"—platform). The collective was mainly set to tackle, through installations, performances, videos and social research, modern issues such as the dichotomy between the private and the public sphere or the position of marginal and liminal groups of people in our society.

In Gluklya's practice clothes transform therefore into tools, elements that link and connect art and everyday life. In her latest installation currently on display at Venice's Arsenale during the 56th

International Art Exhibition, the artist questions visitors about the legitimacy of Putin's election. Derived from the FFC's ongoing performance 'Utopian Clothes Shop' (2004-), "Clothes for the demonstration against false election of Vladimir Putin" (2011-2015) consists in a series of garments hung on wooden posts, like banners. Each garment is different from the other: there are white tutu-like tulle dresses and heavy coats in military green; partially burnt garments with slogans such as 'Stop Slavery!' and pieces decorated with prints or embroidered motifs; a dress with a large red rose appliqued around the chest area tragically evokes blood, while black cones of fabric conceptually erupt from one simple white dress and a random valenki boot provides a temporary and surreal head for one of these silent protesting banners.

Though different one from the next, all the vestments have the same purpose: they challenge the legitimacy of Vladimir Putin's re-election to president. In this way the garments cross the private and personal sphere, changing aim and objective, turning into public and political weapons, assuming new values and meanings, and becoming even more ominous when considering the recent reports by monitor organisations and Western diplomats, claiming that Putin's invasion of Ukraine is slowly continuing—even though Moscow says it's sticking to a ceasefire agreement—and may lead to a summer offensive. "The place of the artist is on the side of the weak", states the FFC manifesto that also considers the artist as "a friend" and "accomplice". Gluklya's new installation does exactly that, positioning the artist next to ordinary people and prompting them to stop

being afraid and make their voices heard.

Your installation inside the Arsenale—entitled "Clothes for the demonstration against the false election of Vladimir Putin"—challenges the legitimacy of Putin's re-election. In your opinion, how difficult it is for an artist - and in particular a woman artist and feminist - to be heard in Russia at the moment without incurring in problems such as censorship or repression?

Gluklya: I actually do not think there is much risk because people in power are not interested too much in art. Yet I do think that contemporary art must have this risk-taking component in its concept. One of the pieces features a slogan by poet and literary theorist Pavel Arseniev, the representative voice of progressive forces, stating "Represent us? You can't even imagine us!"

How many garments are there in your installation and what do they symbolise - fears, hopes or change?

Gluklya: The installation is part of the concept of Utopian realism, an idea I have been developing for the last 12 years. There are 43 garments in this work and they symbolise the courage and internal beauty of oppressed people who decide to resist injustice. Fears, hope and change are also tackled. Through this work I also want to show people's aggressiveness—and in particular the aggressiveness of victims—and anger, their bitterness and grief. People may be passive and patient for many years, but, eventually, a time will come when they rise and they rise with an axe. My work is about the aspect of "becoming human" and rising again after too many years spent sleeping and about the euphoria generated by being together.

You could argue that the protest dramatically failed as people went again to sleep, that's why there are some black pieces on the ground in the installation, to call to mind a graveyard, a cemetery. Yet the objects express also my tenderness and love to the people who found dignity and protested.

Did you take inspiration for the garments from any particular Russian artist such as Varvara Stepanova and Lyubov Popova for what regards the shapes, colours and themes?

Gluklya: I do not actually call them "garments" as I conceive them as "speaking clothes". I love Varvara Stepanova and Lyubov Popova of course, but I did not take inspiration from them. The inspiration comes from the Russian avant-garde in general and that unique historical moment when art and politics were united together.

In your installation you use clothes almost as banners. Your coats, dresses or shirts include indeed slogans, pictures, or cones of fabric that protrude from them. Do you feel that at the moment in Russia it is important first to be seen in order to be heard?

Gluklya: If I were a singer or a speaker, I would say that to be heard is the most important thing. But as a visual artist I think this is the most organic way to express my ideas.

Did you ever think about working with a Russian fashion designer and maybe develop a collection of clothes that may provide people with garments charged with political meanings?

Gluklya: That would be great, but I wouldn't do it with a Russian de-

signer or any other fashion designers, maybe I would do it with a clever producer. It would be great to know somebody in the UK for example who may be interested.

In this year's Biennale quite a few artists responded to Okwui Enwezor's brief 'All the World's Futures' with works focusing on themes such as politics, immigration and social issues. In which ways can art be turned into a powerful weapon for the most disenfranchised people in the world in a context such as the Venice Biennale where there are many wealthy visitors, collectors and gallerists?

Gluklya: That is actually a sophisticated question for a PhD dissertation, a book or a film. I think you have to try your best to be honest with yourself and other people and doing good art which can move somebody and force them to think also in other directions, and ponder more about the world's situation rather than just about finding a strategy to raise your own personal capital. Actually, at the beginning of my involvement in this year's Biennale when it wasn't clear yet what I was going to show, I proposed to let in for free all those people bringing with them some clothes that had a story. This idea came from my long-term project entitled the Museum of the Utopian Clothes.

Will you be taking part in any other events/exhibitions in the next few months?

Gluklya: My video 'Wings of Migrants' (which Okwui also wants to show at the Biennale) and other works were on display until last

Clothes for Demonstration against false election of Vladimir Putin 2011-2015
Installation overview 'All the World's Futures,' 56th Venice Biennale, 2015

week at the Barbara Gross Gallery in Munich, as part of the event 'Female Views on Russia' that also features Anna Jermolaewa and Taisiya Krugovykh. I'm also working on the installation dedicated to Joseph Brodsky at the Achmatova Garden in Saint Petersburg and on a social opera with the TOK curatorial team about the struggle of local people against gentrification and other infringed human rights. I'm currently thinking of working with special fire resistant textiles, a discovery I made while I focused on the installation for the Biennale. I do also hope that I will find the necessary funds to make a new theatre performance—'Debates on Division N. 2' (the first 'Debates' took place at Manifesta this year)—in Tbilisi, Georgia.



Undetermined Position, from the series Clothes for Demonstration against false election of Vladimir Putin, 2011-2015

Article by Elena Volkova

56th Venice Biennale, August, 2015

The Protest Dress: Shoot Them By Hanging Gluklya at the Venice Biennale

Do you remember how you chose what to wear to the protests of 2011-2013? In winter, people got their white summer trousers out of the closet and bought white scarves and flowers. I remember how on Strastnoy Boulevard a “white knight” appeared, walking toward me out of a restaurant, carrying a bouquet of white chrysanthemums, a crane’s pink beak on his nose. Slightly drunk, smiling blissfully, he folded a couple of paper beaks for us, and we attached ourselves to the zany flock of the insubordinate.

What nostalgia we feel today, looking back at those white jackets, trousers and scarves that were our protest clothes! They hang gloomily on our hangers, tired and disappointed, or lie on shelves, remembering their glory days at the carnival, when they found their voice and served not merely to clothe the body, but, unthinkable as it may seem, to expose the emperor’s lack of new clothes.

An artist from Saint Petersburg with the childish-sounding pseudonym of “Gluklya” (Natalia Pershina-Yakimanskaya) treats a piece of clothing as a living being. Anna Tolstova notes that “the most ordinary dress—fragile, throwaway, worthless, the ridiculous and frivolous material that the FFC [Factory of Found Clothes] works with in performances, video and installations, was conceptualized as a kind of pan-human universal, emerging from the everyday and inserting itself into culture. The dress is both a protector of the body’s

memory with its intimate experiences, a record of cultural and subcultural codes, a political manifesto, and a weapon of resistance against gender and social stereotypes.”
(kommersant.ru/doc/2394738.)

Clothes have a life of their own: they travel, march with students, go into seclusion, go scuba diving, they may even, following in the footsteps of “Poor Liza,” jump into the Small Swan Canal, or they may go to a protest march against the falsification of elections. Gluklya’s installation at the Venice Biennial is called “Clothes for Demonstration against false election of Vladimir Putin 2011-2015.”

Gluklya has a special affection for white clothes, and does not like new clothes, which have no personal stories to tell. In her creative duet with Tsaplya (Olga Egorova) the two of them created the FFC (Factory of Found Clothes), which existed until 2014. I have always loved Andrei Bely and his metaphysics of the color white, so I therefore immediately took to calling the artist Belaya (White) Gluklya, all the more appropriate since one of the installations of the Gluklya-Tsaplya duet was entitled “The Psychotherapy Cabinet of the Whites” (2003).

Love for old white clothing fits perfectly with the theme of the white ribbon movement, which very quickly dropped into the past and simultaneously lives on in the protests and repressive actions of the present. The hopes connected with these clothes have been

eplaced by apathy and despair; the Bolotnaya Square case became a new triumph of lawlessness and fortified the feeling of hopelessness. The subject of protests is in many ways a traumatic one: those who went out on the streets then were victims of injustice and violence, who soon became victims of a new violence, spreading into the bloodletting on the soil of Ukraine.

The white ribbon protests abound with stories, faces, images and themes that present a rich narrative for art, including the art of representing political practices, which Pyotr Pavlensky calls art about politics, as opposed to political activism using art as a means of direct action. In an interview with [Radio Svoboda](#), Gluklya said that the installation contains “a certain amount of ambivalence, without which, in my view, art does not exist. But at the same time it was very important for me to leave it ‘black and white’ in terms of my position. And that was a surprisingly difficult task. All my energy went into that.” Her mighty effort created a multiplicity of meanings.

Ghosts on Stilts

A few dozen tall T-shaped wooden poles stand by the wall. “Talking” clothes with slogans delicately embroidered in red on a white background (such as “Russia will be free”) hang upon them, with others written in black on white or orange (“You can’t even imagine us,” “NO,” “Power to the millions, not the millionaires,” “America gave me \$10 to stand here,” “Does Russian mean Orthodox?” on a Russian Railways vest), or in red on black (“A thief must sit in jail”). They look like a column of ghosts who have stepped out of the void to remind us about the recent demonstra-

tions. These apparitions appear to be the rebellious spirits of protest. One-legged, they also bring to mind clowns on stilts, conveying the carnivalistic atmosphere of the first marches and rallies. The associations with ghosts and clowns add a multitude of visual and literary resonances to the viewer’s impression.

Tau Crosses

A simple pole with a crossbeam was used in the southern and eastern parts of the Roman Empire as a site of execution, on which criminals were crucified. This type of cross is known by various names: Tau cross (after the letter in the Greek alphabet), St. Anthony’s cross, *crux commissa*, among others. It is highly probable that Yeshua of Nazareth was crucified on just such a cross. There is also a long white shirt—the charred “sackcloth of shame” in which criminals were led around the city—reminiscent of the robes of Christ.

The wall of “elevation of the cross” references Christian images of crucifixion, and more broadly, the typology of execution. The artist seems to have created an amalgam of different types of lethal execution: the trousers without a top and the shirt without trousers conjure up a dismembered body, the dress on poles a beheaded, hanged, or crucified one, and what is more, they are all placed up against the wall, as if in front of a firing squad. This array of crucifixions can be seen, of course, as hyperbole about repressions or the expectation of wholesale slaughters of protesters, but today, with the police ready to declare their right to shoot in crowded places, including at women, Gluklya’s installation looks like something out of the evening news.

The Female Body

There is a girl's white dress bordered with a blood-red thread; a ballet tutu with a rusty hammer-and-sickle bottle opener in place of a head (a vivid symbol of our culture); on the back of an overcoat, an image of a woman being dragged into a paddy wagon by OMON agents (riot police); on a summer frock, a drawing of a "witch" tied to the stake, on fire. The theme of the sacrifice of women puts the viewer in mind of Pussy Riot, who have elicited people's blood-thirsty fantasies and calls for the most horrendously cruel forms of punishment (pussyriotlist.com). The exhibit also contains headgear made to resemble a balaclava helmet. Not explicit, but ambivalent, a kind of hint.

Gender violence is one of the recurring themes of the tragic parade of clothes. It seems to be no accident that Gluklya's exhibit at the Venice Biennial opened around the same time as Alketa Xhafa-Mripa's installation at the stadium in Prishtina, Kosovo (Xhafa-Mripa, born in Kosovo, lives in Great Britain): there, a few thousand dresses and skirts, hung up on white ropes, testify to the sexual violence that occurred on a mass scale during the armed conflict in Kosovo of 1998–1999.

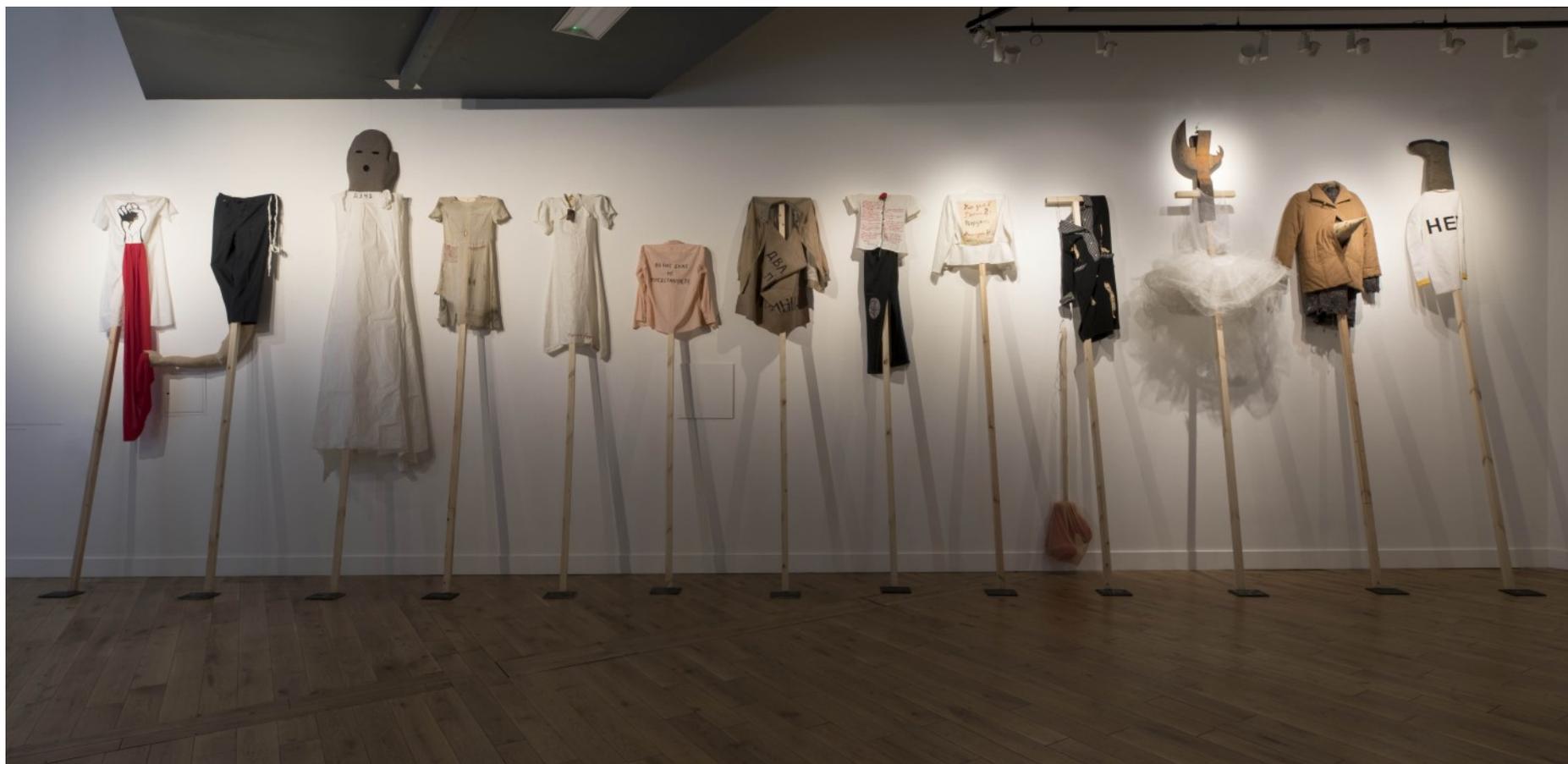
Dress Code

In Ludmila Ulitskaya's novel *The Funeral Party*, Robins formerly Rabinovich, the far-sighted owner of a funeral home, "had difficulty in determining the client's property status" at a funeral attended not only by Jews but also by blacks, American Indians, rich Anglo-Saxons and "numerous Russians," comprising both "respectable

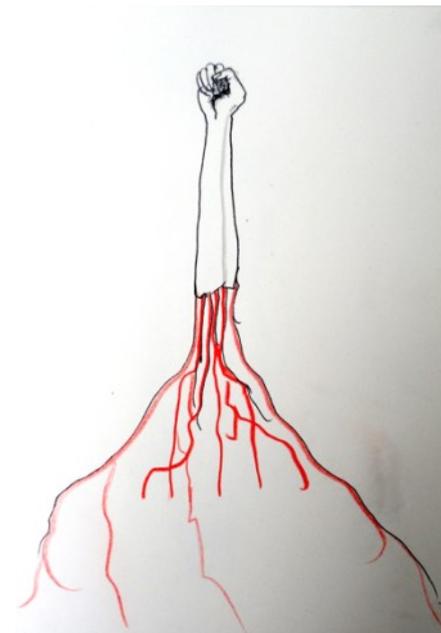
citizens" and "out-and-out scoundrels." Can social status be determined by protest clothing? Here, too, were various sorts of people: office clerks in waistcoats, hippie-punk-goths, sophisticated women and Poor Lizas, ballerinas and Lovelaces. Their clothing—the body of their souls—is torn and in danger. They, too, are the targets of Gluklya's reproach: "Are all of us really like this torn old rag?"



Undetermined Position, from the series Clothes for Demonstration against false election of Vladimir Putin, 2011-2015



Clothes for Demonstration against false election of Vladimir Putin, 2015
Overview at Manchester's Home, Manchester, UK, 2017 (photo: Lee Baxter)



Sketches for: Clothes for Demonstration, 2015
pencil and water color on paper, 30 x 24 cm

Thoughts about Gluklya's presentation at Vanabbemuseum 2019 and her Feminist Practice in general

(published in AFTERALL, 24 July 2019)

Building Social Interdependency: Gluklya's Feminist Practice 2019

Written by Ana S. González Rueda

...In the case of Gluklya's (Natalia Pershina-Yakimanskaya) project at Vanabbemuseum, the exhibition space proved productive in presenting the artist's difficult collaboration with refugees and asylum seekers in Amsterdam. In what follows, my analysis of three video works from the exhibition concentrates on the way in which Gluklya's feminist approach brings different people together.

Gluklya's early work developed in the context of Factory of Found Clothes, an artist collective she co-founded with Tsaplya (Olga Egorova) in St Petersburg in 1995. The first line of their manifesto indicates a strong social commitment: 'The place of the artist is on the side of the weak.' Since 2003, Gluklya has also been an active member of Chto Delat (What is to be done) and she shares the collective's feminist emancipatory approach, the demand for equality and interest in micro politics, as well as activist self-education and co-creation. Under the pseudonym of Gluklya (a childlike, made-up name), the artist keeps working with clothes and across media to explore the notion of 'fragility'. She is especially interested in how clothes have a closeness to the body and considers them as the frontiers between individuals and society that can also complicate the boundaries between the internal and the external, the private and the public, and ultimately, between art and life. Her *Clothes for the demonstration against the false election of Vladimir Putin* (2011–15) was presented at the 56th Venice Biennale in 2015 as a reminder of a weakened movement that nevertheless took place. Dozens of garments displayed as banners stood tall on wooden posts against the wall at the Arsenale. In some cases, tulle-wrapped foam hands and limbs stuck out. A small, white 'resistance dress' bore a drawn raised fist, with a long piece of flowing red fabric attached. Other items were inscribed with phrases such as 'anti-abortion law is Russia's shame' or referred to poet Pavel Arseniev's protest slogan: 'Represent us? You can't even imagine us.' The installation set out the agency of clothes and their ability to stand in for the will of protesters to take to the streets. In more recent work, Gluklya makes use of clothing and found objects to bridge people's experiences and enable ways of being and working together and reclaiming the street.

In more recent work, Gluklya makes use of clothing and found objects to bridge people's experiences and enable ways of being and working together and reclaiming the street.

At the Van Abbemuseum, the video was shown in the first of two rooms, which was arranged as a prison with a central corridor and dividing



Language of Fragility (2017), still image from video, 6min 25sec. Courtesy the artist

walls and bars that structured a row of interconnected cells on each side. A stuffed fabric 'snaketree' climbed up and down the walls; a large red carnation (a symbol of the October Revolution) hung from the ceiling. The space was filled with found clothes, embroidered textiles and *Language of Fragility* drawings: in Arabic كأس (*kas*) means 'glass', whereas in Dutch *kaas* means 'cheese'. There were protesting potatoes, a red hood with wolf ears and the words 'I want to go back to Syria' written with black paint on a white tunic. In recreating the atmosphere of

the artist's studio at Bijlmerbajes, the staging of the exhibition presented the work as 'social practice'. This display strategy emphasized the creative process, the time and space required to sustain collaborative work.⁵ While it was clear that the room was an installation, its lived-in feel, disorder and confusion supported the objects' active role not only as props, but also as witnesses and facilitators of the work undertaken at the refugee center. Through the notion of 'fragility', Gluklya's project explored ways of being together and building social interdependency in the sense described by Judith Butler as the need to acknowledge our corporeal vulnerability to others that nevertheless 'does not mean we are merged or without boundaries'.⁶



Installation view 'Positions #4: Gluklya, Naeem Mohaiemen and Sandi Hilal & Alessandro Petti', Van Abbemuseum, Eindhoven. Photography: Peter Cox. Courtesy Archives Van Abbemuseum

Inside, a monitor presented *Embracing all the strange* (2017), a video set in Bijlmerbajes that follows Tuncay Korkmaz, a political activist from Kurdistan who spent seven years in a Turkish prison. He wears a blue tunic with a raised fist on the chest and a single silver wing; this item also hung from the gallery's ceiling. A woman bangs on the door repeatedly with the large red carnation. Another woman writes the percentages of female and male victims of domestic violence on a chalkboard in white paint, which Korkmaz smears all over the board. In a poignant scene, he sits in bed, repeating: 'appointment, interview, lawyer, letter, meeting, money, status, house, appointment, interview, lawyer...' He walks around a room followed by a woman in a snake costume. As he lies down in a cell, he exchanges a few words with another character in a heavy costume, saying: 'my roots are long and free. I can go anywhere, and I will never collapse.' A loud siren invades every room. The work provides insight into a process-oriented, feminist practice that challenges the gendered, asymmetrical dichotomy between subjects and objects and rationality and affectivity, and explores their interdependent relationship. In the video, the chairs, the white paint, the brush, the unmade bunkbed, the tiled walls and floors, the laptop, the doors, the carnation, the pile of clothes, the costumes and the green blanket are all actively involved with the performers in the production of meaning. They take part in collaboratively dealing with feelings of loss, fear, hope and frustration.



Embracing all the Strange (2017), still image from video, 14min 23sec. Courtesy the artist

The second room of the exhibition concentrated on *The Carnival of Oppressed Feelings Trying to Overcome Suffering* (2017), a performative demonstration that took place on 28 October 2017 and the culmination of Gluklya's project at Bijlmerbajes. The event brought together around 150 people, including asylum seekers, refugees, activists, social workers, students, the Fair City movement, artists and academics. Preparing for the carnival involved making costumes, masks and objects based on the experience of asylum seekers at the former prison. The artist was inspired by Mikhail Bakhtin's conceptualization of the medieval carnival, where there was a temporary suspension of rules and any form of inequality between people. In this case, the carnival became a moment of joyful togetherness. At the same time, the use of masks and costumes allowed people to both remain hidden and to become other. A route was drawn between Bijlmerbajes and Dam Square in Amsterdam with several stops at city landmarks for participating artists' performances, as well as activist and academic speeches on human rights, critical journalism and Spinoza's philosophy. These were shown in separate monitors, while a two-channel video projection concentrated on the festive mood during the walk.

The carnival kicks off with Robert Steijn's performance at Bijlmerbajes, closing with a collective scream. The leading banner reads: 'Better conditions for refugees in AZC' (asylum-seekers' center). Some people are dressed as books, such as Fyodor Dostoevsky's *The Idiot* or Johan

Huizinga's *Homo Ludens*. Others carry the massive carnation. The blue snake costume and the silver wing reappear, as does a furry monster. Gluklya wears the red hood with wolf ears. Others hold dresses as placards or wear *Language of Fragility* drawings. They smile, chant and laugh. An accordionist joins the march. The camera captures skeptical but curious onlookers. Towards the end, the artist reads the Utopian Unemployment Union's manifesto over the loudspeaker: *We call out to you courageous creatures without jobs, visas and or status, Mothers and children, Lions, Eagles and Partridges, Winged deer, Fish, and Algae and Sea Wheat and all microorganisms, witnesses of migrants drowned on their way to Europe and to the destroyed houses and the suffering people from wars, in a word, all lives, that completed their sorrowful circle now embodied as nomadic artists [...] Artists and Refugees Unite!*⁷



Installation view, 'Positions #4: Gluklya, Naeem Mohaiemen and Sandi Hilal & Alessandro Petti', Van Abbemuseum, Eindhoven. Photography: Peter Cox. Courtesy Archives Van Abbemuseum

Despite the cheerful ambience, this coming together was based on difference rather than sameness. The protesters' costumes acted as barriers between each other. Feminist educator Elizabeth Ellsworth has argued for a notion of unity that 'is necessarily fragmentary, unstable, not given, but chosen and struggled for'.⁸ Rather than relying on consensual dialogue, the strength of the work lies in its momentary enactment of the feminist ambition to build interdependence on the basis of difference. There was no pretense of fully understanding each other. The march was about meeting the unknown and recognizing how dispossession uncovers our fundamental implication in each other's lives.⁹ It involved sharing common but differing experiences of injustice. The alliance between artists, refugees, activists and students demonstrates the kind of collaboration that acknowledges each other's perspectives as 'partial, interested, and potentially oppressive to others'.¹⁰ Gluklya's defamiliarized protest puts forward the longed-for possibility of liberating the unknowable from notions of absence, lack and fear and redefining it as a transformative practice.¹¹ The works at the Van Abbemuseum offer glimpses of the artist's project at Bijlmerbajes. They reveal a feminist pedagogical approach that sustained a co-creative process and emphasized the interdependent relationship between participants and between objects and subjects. Throughout the exhibition, the clothes acted as boundaries within a collaborative practice demonstrative of ways of coming together and at the same time recognizing that we will never fully know each other.

9

FOOTNOTES

'Positions #4', curated by Charles Esche and Diana Franssen, Van Abbemuseum, Eindhoven, 1 December 2018–28 April 2019. ↑

Bijlmerbajes was built in southeast Amsterdam in the 1970s. The prison closed in 2016 and temporarily housed asylum seekers from the Middle East and war-torn African countries. It is currently being redeveloped into Bajes Kwartier, a green residential complex designed by the Office for Metropolitan Architecture. Lola Lik closed at the end of 2017. See <http://www.lolalik.nl/> and <https://oma.eu/projects/bajes-kwartier> (last accessed on 13 June 2019). ↑

Conversation with the artist, 19 May 2019. ↑

bell hooks, *Teaching to Transgress: Education as the Practice of Freedom*, New York: Routledge, 1994, pp.169–72. ↑

See Shannon Jackson, *Social Works: Performing Art, Supporting Publics*, New York: Routledge, 2011, p.14. ↑

Judith Butler, *Precarious Life: The Powers of Mourning and Violence*, London: Verso, 2004, p.27. ↑

Gluklya, 'Manifesto of the Utopian Unemployment Union', available at <http://gluklya.com/> (last accessed on 23 May 2019). ↑

Elizabeth Ellsworth, 'Why Doesn't This Feel Empowering? Working Through the Repressive Myths of Critical Pedagogy', in Carmen Luke and Jennifer Gore, ed., *Feminisms and Critical Pedagogy*, New York: Routledge, 1992, p.107. ↑

See J. Butler, *Precarious Life*, *op. cit.*, p.28. ↑

E. Ellsworth, 'Why Doesn't this Feel Empowering?' *op. cit.*, p.115. [11] *Ibid.*, p.113. ↑

Ibid., p.113. ↑

Garden of Vigilant Clothes

AKINCI 2015

The multi-layered installation *Garden of Vigilant Clothes* is a spatial adaptation of Gluklya's performance for the Lopukhin Garden in St. Petersburg, Gluklya's native city.* There, citizens have been fighting against the municipal government's plans to privatize the park and build a hotel where now a traditional wooden house—the former residence of 19th-century philanthropist and humanist Vasily Gromov—still stands. For Gluklya, the park is a place where art and society naturally meet. In the case of the disputed Lopukhin Garden, the nature of protest has entwined itself with organic nature, a vital element in Gluklya's *Garden of Vigilant Clothes*. She quotes Russian scholar and writer Dmitry Likhachev: "Nature is social in its own way," and uses this as a starting point for an ongoing research on the interconnection between botanic culture and human culture. In the *Garden of Vigilant Clothes*, Gluklya creates an actual symbioses between plants and humans, revealing their close relation and the social behavior of both species. After all, we influence each other as we are influenced by nature, and as we influence nature on our own terms as well. Balancing on the borders of art and humanism, public and private space, Gluklya considers both art and nature a boundless environment for imagination and experiment, offering all kinds of potential to improve society.

* *'Garden of Vigilant Clothes'* at AKINCI is a spatial adaptation of Gluklya's performance in St. Petersburg in September 2015, which

Mefisto Novo, 2015

Mixed materials, 80 x 90 x 130 cm

Photo: Wytiske van Keulen

has been commissioned by TOK and curated by Anna Bitkina for the public art project 'Critical Mass'.

Together with art students from the Padea School in St. Petersburg, Gluklya visualized her ideas by mounting long, vine-like tubes from the windows of willing neighbors. The tubes, debouching into a receiver and held against the student's ears, gave a glimpse of sound coming from the apartments, directly connecting the public space with the private space. Later, when the neighbors came down to the garden, they could enjoy witnessing a version of their own life through the filter of the art students' imagination. For *Garden of Vigilant Clothes*, a similar act on smaller scale took place in Amsterdam. Curious neighbors living in apartments directly surrounding



The neighbors of AKINCI gallery allowed Gluklya to run the long tubes from the exhibition space up to their windows. A few of them agreed to give a small interview on camera, revealing something of their personal thoughts on art and society. One of the neighbors—Gluklya’s “bravest citizen”—even donated his red sweater to her artistic process, which she transformed into an object for the exhibition itself. Coming down into the gallery, neighbors can see how their living environment merges with Gluklya’s artistic intervention. At the same time, visitors become aware of the neighborhood directly surrounding the exhibition. Echoing the Lopukhin Garden miles away, the gallery space itself becomes a garden of vigilance.



Migranta Novus, 2015
Mixed materials, 160 x 145 cm
Photo: Wytse van Keulen



Garden of Vigilant Clothes (film), 2015

HD video, 4.07 min.

Registration of the performance for the Lopukhin Garden in St. Petersburg

View the film [here](#).



Garden of Vigilant Clothes
Overview at AKINCI, 2015
Photo: Wytse van Keulen

Factory of Found Clothes presents:

The Utopian Clothes Workshop

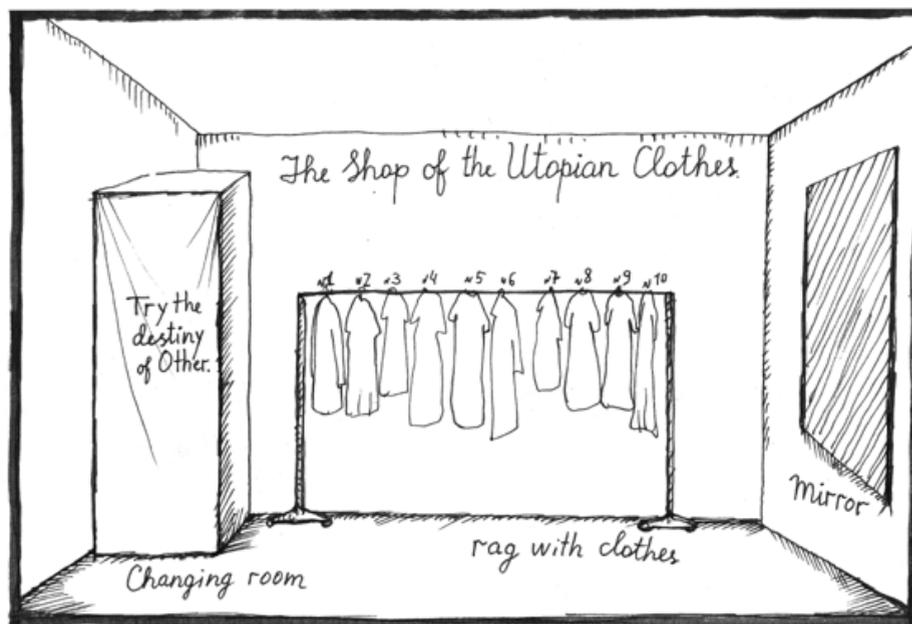
Founded in St.-Petersburg, Russia, then traveled all over the world from 2004-2011.

Gluklya: "The Utopian Clothes Workshop includes art therapy methods. The idea is to help participants to reflect on their problems and find a form of expression for it through the process of making conceptual clothes pieces. These clothes project the fears, desires and hopes of the participants."

The clothes from The Utopian Clothes Workshop travel as a 'clothes store', where the public can witness the stories of former participants and try on the clothes. These clothes are a method of modern storytelling as they reflect on our current society in a unique yet familiar way. They wish to comment on the fact that we as a people seem to have become more engaged with TV, films, magazines, and mass media than with our own individual stories and with the personal stories of others around us.

Top: *Utopian Clothes Shop*
installation (tent, clothes, objects)
Overview MUMOK, Vienna, 2012

Bottom: *Utopian Clothes Shop*, 2011, drawing





Clothes from the *Utopian Clothes Workshop*, 2011
mixed materials

The Utopian Clothes Workshop

Clothes from Lena's aunt

Clothes from Lena's aunt is a particular project within Gluklya's Utopian Clothes Workshop. Somewhere during their travels, Gluklya and Tsaplya met Lena — a young lady from a small town who didn't have enough money to pay the high rent that is normal in St. Petersburg. She moved in with her aunt instead who, at first, seemed to be a very nice person, but later on she started showing sadistic behaviour. The Utopian Clothes Workshop developed a plan to help Lena and her aunt. Together, objects were created from the aunt's old dresses — dating from the Communist era — and photographs from the aunt's albums, which were printed on cloth and sewed onto the clothes.

When the work was done Lena showed her aunt the transformed clothes. The aunt was moved to tears when she saw her own clothes back, and started reflecting on herself and her behaviour in order to understand what had happened between her and her niece. The result was extraordinary. After this intervention with the help of the Utopian Clothes Workshop and the clothes they created, Lena was able to resist and, at the same time, understand her aunt better. The Utopian Clothes Workshop had succeeded in making them both more conscious of their acts and behaviour.

Clothes From Lena's Aunt
2007, clothes, c-prints on fabric



Manifesto Factory of Found Clothes (1995)

“The place of the artist is on the side of the weak. Weakness makes a person human, and it is by overcoming weakness that heroes are born. We do not extol weakness, but rather appeal to kind-heartedness and humanity.

The time has come to return compassion to art! Compassion is an understanding of the weakness of others and a joint victory over that weakness. You cannot call it sentimentality. It is Freedom standing on the barricade with naked breast, defending the child in each of us!

You say that art is only for the very smart, that it’s an intellectual game? That there is no place left for true impact, that strong emotions belong exclusively to Hollywood? It’s not true! Because in that case, art would be meaning-less, cold, incapable of extending a helping hand.

Art is not an abstract game but an adventure; not cold rationalism, but live emotion. The artist is not a mentor or tutor, but a friend; not a genius, but an accomplice. Rather than enacting didactic social projects, we must help people to stop fearing themselves, help them to accept themselves and grow better. Society is made up of people. Only by helping these people follow the path of self transformation, do we change society. There is no other way.”

*Utopian Clothes Shop
installation (tent, clothes, objects)
Detail MUMOK, Vienna, 2012*



Wings of Migrants

In the project 'Wings of Migrants', Gluklya focuses on migrants who come to Russia from the former Soviet Union. These migrants are often used as unskilled and low-paid workers. In the rule, the are displaced to the periphery of society. Their isolation is determined by their deprived and often illegal status, as well as by their culture and language difference.

The project investigates — in a unique setting designed to create a cultural encounter — the dynamics of interaction between dancers and migrants from Central Asia, who are employed as construction workers. As an art form, dance is characterized by the desire for order, beauty and harmony. As a cultural phenomenon, dance can function as an instrument to bring social groups together. Construction work, in contradiction, is perceived as a polluted, disorderly, and undesirable activity. As in many other countries, construction workers are undocumented migrants, and treated with disrespect and discrimination.

In 'Wings of Migrants,' the two groups meet and collaborate in the creation of a dance performance. How does this encounter unfold and what happens as its result? What do the participants learn from each other, what do they reject, and how do they change as they dance together? How can the arts and artists intervene in social problems and political reality?

*Welcome to learn Uzbek
(Olga Gitlina has set up a new school for Russians to learn Uzbek language), 2012
gouache on paper 59 x 41 cm*





Wings of Migrants
video film (loop), 17 min.
Solo show at AKINCI, Amsterdam, 2012



Costume of the Russian worker who lost his job...

Dress of a dancer and a worker for *Wings of Migrants*
Presented at AKINCI, Amsterdam, 2012



Protest dress

Protest Dress, 2012

This 'Protest Dress' reminds us of the fight against Nazism. One part of the dress, the skirt, is from the time of the Blockade (the Siege of Leningrad in 1941-44). The other part is the shirt, with the fist that we painted on. The skirt was given to me by a woman who lived through the Blockade. Her name is Natalia Venyaminovna. It represents a connection between our time and the time of the Second World War. The scene remains the same: resistance to xenophobia and fascism. I am not going to say that the Second World War and the struggles of our time are the same, but it is just strange that Russians fought the Nazis and now there are Nazi voices re-appearing.

Text written by Gluklya, 2012

Танцуют все! – Dance for All!

By Denis Soloviev-Friedmann, Anjelika Artyukh

Translated by Vera Akulova

The problem of migration is one of sociopolitical problems that have been stirring the Western social conscience up for the last few decades, generating all kinds of attitudes: from roaring optimism to deep disillusionment with the methods and strategies of the Western state multicultural policy. All the more urgent is this problem for Russia which, unlike Western countries, does not have any elaborate and long-term migration policy. That is why sanguinary conflicts between people from different cultural backgrounds on the same territory arise regularly and lead to predictable consequences. In other words, un-compromising ethnical and cultural clashes and deliberate confrontations of various groups became a regular cultural mechanism in Russia, and its price is the human right to life. Thus the state principle of dividing and ruling is implemented in Russia. Naturally, any productive cultural dialogue and social unity on the basis of diversity is out of question.

The core of the problem is the degradation of traditional forms of social unity and reconciliation. The Russian linguistic, sociocultural and labor policy based on the repression of dissidence, cruel coercion to state order and driving social problems out of the sphere of public attention, doesn't solve the problem but only aggravates it. The discourse of power creates an acute deficit of communicative codes and leads to the disintegration of intercultural languages, and consequently, mutual understanding between representatives of different cultures.

The *Wings of Migrants*, a social and critical video project, is concerned with searching and exploring additional tools for intercultural exchange amid the total and dramatic Russian conflict of ethnocultural positions. For that purpose the authors (director Natalya Pershina and producer Olga Sezneva) turn to the most archaic layer of human culture: dance. Migrant workers from Uzbekistan and Tajikistan who have become in recent years the main slave force on the markets of the wild Russian capitalism, enter a dancing exchange with young and progressive majority language speakers. By all appearances, the ones understand fairly well the others.

The dance is represented as the opposite to the fear of the other. This is what dance has in common with laughter that overcomes fear in ludic and poetical contexts. So it is no coincidence that the figure of fear in the *Wings of Migrants* project is represented by an out-of-job Russian worker, speaker of the dominant language and of the discourse of power. He accuses the Uzbeks of his problems and this inevitably pushes the migrants into the sphere of the language that has a 'low-class' status in today's Russian culture. And the dance grows from below there, expands and then breaks off, reminding of a medieval carnival with its inversion of the low and the high and its tendency to eliminate the strict opposition between the two.

Dance as a communicative matrix is permeated with the sense of collective activity. In terms of evolution dance is one of the most ancient social rituals of union. Dance, as well as music, is a password that not only allows to identify oneself with a certain social group but also creates the group itself. Moreover, unlike verbal communication and verbal language, the language of dance is least subject to ideological influence and gives room for more flexible social connections than the opportunity spectrum prescribed by the dominant ideology. Dance as a non-verbal communication system is flexible, culturally stable and mobile. Language and speech consisting of words and their meanings are not.

Building up new cultural meanings is always related to bringing in new experience and with the presence of another person in one's space. The meaning emerges from the difference between the two. Dance, as represented in the *Wings of Migrants* covers up the functional distance between both more than convincingly. It turns out that the multicultural environment is not only a space of conflicts but also one of production and search for linguistic similarities and differences.

Portraits of Migrants
2012, video film (loop), 4 min.

This train of thought seems to lie at the root of the *Wings of Migrants* movie that brings together several languages of art: from cinema and social theater of performance and modern dance. The socially critical scale of problems and goals set up by the project leads it far beyond the confines of art as such, however noble it may be. The project is a rare Russian example of a linguistic turn in art, calling attention to the linguistic modelling of social processes. In this way, the *Wings of Migrants* project is concerned not only with a single social problem but deals, more generally, with language as a social structure.





Above: *Destroying factories, orange migrants*
2012, monoprints on paper, each 61 x 86 cm

A proposal by Gluklya to create an architecture which remembers the past and invents a new present with Islamic ornaments and additions to the Communist buildings.

Far right top: *Umi'd's story part III*
2012, gouache on paper, 64,3 x 89 cm

Far right bottom: *Umid's story part VI*
2012, gouache on paper, 64.3 x 89 cm



Utopian Unemployment Union — N1, St. Petersburg, 2009

The Utopian Unemployment Union project is the result of a gender research. Before creating the video, Gluklya interviewed participants about what an ‘ideal partner’ means to them. The result of these interviews induced the conclusion that there is actually quite a lack of equality between men and women in Russian society. With the Utopian Unemployment Union, the artist proposes the idea that through processes of mutual effort and understanding, important changes in society can be made.

For the Utopian Unemployment Union project in St. Petersburg, Gluklya initiated an experimental role play, trying to reenact ideal modes of relationships between different social groups — people that rarely meet each other in reality. Unemployed men and dancers of the Vaganova Ballet Academy were invited to create an experimental dance together. Their juxtaposition reveals a transformation of traditional male and female role models, and of Russian society: from late socialism to hyper-capitalism.

[Watch video here.](#)



Utopian Unemployment Union, 2009
video film, 14 min.

Utopian Unemployment Union — N3, Zürich, 2011

Another variation of the Utopian Unemployment Union, is an experiment with local migrants in the Shedhalle Zürich. The subtitle ‘Dumped Dreams’ was formulated, naming the eponymous exhibition that concluded the project as well. Under the direction of a choreographer and together with professional dancers, the migrants performed their dreams. The focus was on two topics, which are often marginalized: our fellow human beings who are denied their rights, and our dreams. The work deals with the experience of labels such as ‘experts’, or ‘socially weak.’ It deals with solitude and with community, and asks which utopias the dreams of ‘others’ reveal.

Gluklya: *“The first time I worked with real migrants. I was shocked by their complex psycho-structure and modesty. For them it was not easy to speak, for example. They actually did not want to speak. That’s why I chose for them to dance.”*



Utopian Unemployment Union, 2011
Shedhalle, Zürich

Utopian Unemployment Union — Bologna, 2016

The Utopian Unemployment Union of Bologna is a critical space to promote social innovation and where thought becomes reality. Through an educational program with meetings and workshops for migrants and refugees, it aims to create and develop a path toward self-initiative and self-determination, to escape rejection and exclusion. Individual skills are acknowledged, developed and turned into ideas and projects with the final aim to create a start-up in order to boost self-employment. Through moments of reflection and the exchange of participants' experiences and aspirations, a series of works is created, collectively, composed of original drawings and related silk-screen frames. With the sale of these artworks the artist gives the right of reproduction including exploitation right with the proviso to donate the proceedings to the long term project Utopian Unemployment Union of Bologna. In an agreement signed by the artist herself, Gluklya, GALLERIAPIU and XENIA, a social organisation defending the rights of migrants, unite with mutual hope for a better society.

Utopian Unemployment Union, 2016
social event, Bologna, IT



The Last Resistance

The performance *The Last Resistance* is structured as a confrontation between two social positions. It takes place within a specially designed set that consists of three mattresses, a desk, and two microphones. Stepping into the set, the impact of a falling body onto the mattresses produces a sound of metal springs set into motion. During the performance, the two participants are free to interrupt this action by pressing a red button. The button sets off an alarm accompanied by blinking lights. However, the first participant to press the button loses a point, while his/her opponent gains one.

During *The Last Resistance*, participants battled over the main idea of the performance: the conflict between artist and system. In the course of the performance the two participants would physically confront each other while trying to recite text passages from computers on the desk. Participant number one (Gluklya) represented the utopian consciousness of an artist. She read a text about current events in Russia, and the place of an artist in society. Participant number two (Thomas) recited a manual with corporate guidelines on conflict resolution in a work environment. The juxtaposition of Thomas' corporate manual and Gluklya's poetic narrative is highly symbolic and serves as a metaphor for the fundamental conflict underlying modern-day society, where artists are faced with the creative and moral dilemma whether to surrender to marketplace forces or to take a stand for 'eternal resistance'.

The Last Resistance, 2010
performance, Brut, Vienna



Marriage jump or *Poor Lisa still alive*

Amsterdam, Scharrebier bridge, 2010

A performance-reenactment of the 'Poor Lisa' performance. Gluklya met Peter in Amsterdam and they fell in love with each other. That encounter did change their life radically. The performance is an homage to this fact and also a new type of marriage ritual .



Poor Lisa still alive
Performance / reenactment of
'Memory of Poor Lisa'
Amsterdam, 2010

Memory to Poor Lisa

St-Petersburg, the Zimnyaya canavka bridge, 1995

The performance has a reference to Nikolai Karamzin's story 'Poor Liza' (1792). The tragic heroine Lisa ended her life by jumping into the river after being jilted by her lover.

The artists (Gluklya and Tsaplya): *"We dedicated our performance to all who suffered from Love. One girl one day told us: 'I think you jumped instead of me. I got the same feeling when such story happened with me, but could not find the expression of this feeling. You found it.' Her response makes us proud."*



Memory to poor Lisa
performance
St. Petersburg, 1995

Gluklya in collaboration:

***Scarlet Sails* by Factory of Found Clothes (Gluklya and Tsaplya)**

The film *Scarlet Sails* (2006), by Factory of Found Clothes, shows a conflict of two generations who have two patterns of hope. The title refers to Alexander Grin's novel from 1923, which was a popular book in the Soviet Union. The story tells of a dream, carrying out the conviction that if you believe in your dream, it will certainly come true— all you need to do is believe. In Soviet tradition, this romantic book was associated with the devoted belief in Communism. In the film *Scarlet Sails*, Gluklya and Tsaplya picture young sewing girls who do not want to wait and work on their dream while on the other hand, the older women prefer just to wait and believe.

Artem Magun on *Scarlet Sails*

Gluklya and Tsaplya, the somnambulistic fighting wing known as the Factory of Found Clothes (FFC), have created a new canvas in the epic style. We are presented with a black-and-white film in which the young artists, dressed as workers, and old Kronstadt dames (Furies) challenge each other for the right to the banner of maidenly dreams. Then the old women carry off their prize, colored \neq la *Battleship Potemkin*, to the pier, where they unfurl it. What place does this film occupy in the group's varied oeuvre? It seems the case that Gliuklya and Tsaplya have entered a new phase in their creative evolution. They have begun seriously to meditate on the question whether art can be completely unconnected to politics. I'd like to believe that they are the Eisensteins of today. Like Eisenstein, they

[Watch Scarlet Sails here.](#)

operate with the simplest mythological poles — young, old, right, left, colored, black-and-white.. It doesn't need to be said that the manipulation of these contradictions contains a radical political element and is more capable than other artistic practices of sending us into battle.

Gluklya and Tsaplya don't take this easy path, however. With their powerful and tender hands they twist unscrewing their binary oppositions into knots. As battle-hardened feminists, they apply to public politics their personal experience of wringing out washcloths. The film's viewer is disoriented: the world is polarized, as it were, but it's impossible to figure out who's on what side. Either the grandmothers are insulting the poor girls by foisting on them their



Scarlet Sails
2006, video film, 6.55 min.

own backward socialist realist hopes; or, on the contrary, they remind the victims of capitalist exploitation of the ideals they've forgotten. What's important, then, is neither one side or the other, but the twisting and turning of the film's themes—the future, the meaning of hope. Hope itself is called into question. Does it liberate, or does it enslave? Does it arrive from the past or from the future? If hope is forbidden, then what is to be done? Who is to blame? If there is something to hope for, then what is the source of this hope? The future? We ourselves? Other people, our comrades?

I would call these sorts of twistings and re-twistings “revolution.” In our complicated world, the FFC defends our right to ask painful questions. We'll look for the answers to these questions in Gluklya and Tsaplya's future works.



Scarlet Sails
2006, video film, 6.55 min.

Payment for freedom

Contemporary art Museum, Oslo, 2004
(Now part of the museum collection)

The work *Payment for freedom* is dedicated to the historical figure of Aleksandra Kollontai, the first Russian feminist. She left her family and little son and escaped to Zürich in order to study Marxism. She became one of the key figures of the Russian revolution and the first female diplomat.

This work questions the phenomenon of historical achievements which often contradict and collide with 'personal' human aspects. For the installation a special room was constructed. The visitors were invited to compare Kollontai's biography in popular comic-drawings with the formal story of her life as represented in Xerox-copies made of the many books about her. To do so, visitors had to walk around a rectangle floor piece, situated in the middle of the room, containing a mixture of earth, bones and jewelry. The drawings in comic 'folk' style reflected her popular legend as it is still told by people in Russia today.

Gluklya: *"With the selection of these specific materials I wanted to create a kind of composition of beauty and ugliness mirroring the revolutionary idea. All comes together in the portrait of Kollontai; a strong personality full of contradictions, with a lot of power and at the same time a very vulnerable individual. The price she had to pay for her achievements was enormously huge."*

Payment for freedom

2004, installation, various materials.

Installation overview Contemporary Art Museum, Oslo



Garden for Businessmen

The performance *Garden for Businessmen* involved twelve businessmen. It was a site-specific, anthropological research about the nature of businessmen as individuals and social group in Sweden. Before creating the performance script, Gluklya and Tsaplya interviewed the men and asked them about their life besides their carrier. The performance tried to determine the nature of their work by exploring the complex interplay between sensitivity, internal humanity and the public face. Like the naval cadets from *Triumph of Fragility* (2002), the businessmen are symbols of power and authority. They expressed potential layers of powerlessness in a personal theatre of a dress play. The men like the performance so much, that they asked for it to be performed in their bank as well.



Garden for Businessmen
performance
Stockholm, 2004

***Triumph of Fragility* by Factory of Found Clothes**

For *Triumph of Fragility*, Gluklya and Tsaplya created a special situation for navy cadets in order to criticize the patriarchal Russian structure based on the principal of masculine power.

The military cadets were given female dresses, symbolizing a fragile part of the human being. They marched with them through the parade sites of St. Petersburg. At the beginning, the cadets were very reluctant to parade while holding the white dresses in front of them. The artists convinced them by explaining that they were carrying the most important part of themselves, the human vulnerability, symbolized by the white dresses.

Gluklya: *"Finally our speeches moved the cadets because we talked to them about the common human things from heart to heart. Finally they understood that the performance was also about themselves."*

[Watch *Triumph of Fragility* here.](#)

Triumph of Fragility
part of trilogy, 2002, video film, 11:43 min.



Projects by Gluklya with Chto Delat:

Shelters for Migrants

Amsterdam/Eindhoven, 2011

Gluklya created a series of objects for the Chto Delat film *Museum Songspiel: Netherlands 20XX* for the Van Abbemuseum.

The objects refer to El Lissitzky's design of 'figurines' for an alternative stage set for the Futurist Russian opera 'Victory over the Sun'.*

El Lissitzky studied the principle elements of architectural forms

(mass, weight, materiality, proportion, rhythm, space, etc.) through graphic experiments and called them 'Prouns'. In reference to El Lissitzky's 'Prouns', Gluklya presented her view on how objects can become useful for migrants. *Shelters for Migrants* was shown at the Van Abbe Museum in Eindhoven together with the film *Museum Songspiel: Netherlands 20XX* by Chto Delat.

The work is a co-production of the Van Abbe Museum, Eindhoven, SMART Project Space Amsterdam, and Chto Delat.

* See exhibition Lissitzky + 'Victory over the Sun' at the Van Abbe Museum, Eindhoven, 19 September 2009 -25 March 2012



Shelter for Migrants

Installation overview, Van Abbe Museum, Eindhoven, 2011

Project by Gluklya with Chto Delat group:

Strangers Never Give Up

Part of an exhibition with Chto Delat
in SMART Project Space, Amsterdam
January-March, 2011

The installation *Strangers Never Give Up* was dedicated to the extremely low pensions in Russia, as well as to the problems of minorities in general. The installation showed examples of clothes; objects produced during workshops with oppressed social groups in St.-Petersburg. This collective, artistic work exposed the realities of the under-represented individuals of society and offered them a sense of empowerment through the workshop activities.

For the program at the SMART Project Space, a workshop was conducted as a support of the Greek hunger strike.

Strangers Never Give Up
2010, tent, clothes objects, artificial hands
installation overview SMART Project Space
Amsterdam, 2011



Project by Gluklya with Chto Delat group:

Fragility and Power

ICA London, 2010

The installation was part of an exhibition by Chto Delat with the title: 'What is to be done? The urgent need to struggle' at ICA, London (9 September 2010-24 October 2010).

In her particular presentation under the title 'Fragility and Power', Gluklya presented the 'Androgynous Dress' (see image) as part of her Utopian Clothes Workshop and drawings for 'Songspiel'.

Other dresses presented by Gluklya were titled:

- 'I get up at 6 o'clock and read Hegel'
- 'The Memory to Valerie Solange'
- 'Trousers of Soviet Father'
- 'I have Money'



Fragility and Power
'Androgynous Dress' installation
installation view ICA, London, 2010



Curriculum Vitae

Natalia Pershina-Yakimanskaya (Gluklya)

Born 1969, Leningrad, Russia.

Lives and works in Amsterdam and St. Petersburg.

Education:

1986-91 Mukhina Academy of Art and Design, St.-Petersburg

1992 member of the Artists' Union of Russia — participation in exhibitions in Russia and abroad

Factory of Found Clothes (FFC) St-Petersburg: initiated in 1995 by Natalya Pershina-Yakimanskaya (Gluklya) and Olga Egorova (Tsaplya). Since 2010, Gluklya leads FFC in collaboration with different participants.

Chto Delat: active member since the creation of the platform in 2003.

Shows (selection):

2020 *disturbance/witch*, curated by Alba D'Urbano and Olga Vostretsova, Center of Contemporary Art (ZAK), Berlin

2019 *Family Fictions*, Extra City, Antwerp, BE

May My Voice Now, Pushkin House, Bloomsbury Square, London, UK

disturbance: witch, Center for Contemporary Art, Berlin, DE

Women in Three Acts, Fotogalleriet, Oslo, NO

Circus of Truth, Bozar, Brussels, BE

Installation AFTER CARNIVAL, Intercultural museum Oslo, IKM, NO

Debates on Division issue#5 within PERFORMATIC festival, BOZAR, and streets of Brussels, BE

Carnival of the Oppressed Feelings joining KARNEVALET, Oslo, NO

Confession Room - Intervention to the Eindhoven Carnival

2018 *Positions 4*, curated by Charles Esche, Van Abbemuseum Eindhoven, NL

I hope you will understand my non -linear logic, framed by Kone-funded Spaces of Justice Project, European University,

St-Petersburg, RU

The Fabric of Felicity, GARAGE, Moscow, RU

Manifesta Palermo: *Perfostrations (performance/workshop)*, Palermo, IT

Manifesto: a moderate proposal - curated by Ciara Ennis and Jennifer Vandepol, Pitzer College Art Galleries, Claremont, CA, USA

Debates on Division, in the framework of the Russian Turn Series, BOZAR, Brussels, BE

2017

dis/order, art and activism in Russia since 2000, Ludwig Forum für Internationale Kunst, Aachen, DL

Manifesten, Collection Display, Van Abbemuseum, Eindhoven, NL

The Return Of Memory, curated by Olya Borissova, Anya Harrison and Sarah Perks, Manchester's Home, Manchester, UK

What's New, collection display of work by a.o. Gluklya, donated by private collectors, Museum Arnhem, NL

Utopian Unemployment Union Amsterdam, Carnival of oppressed feelings, in cooperation with TAAK, Bijlmerbajes, Amsterdam

A Romance with Revolution, ACC Galerie Weimar and Pushkinskaya-10, St. Petersburg, Russia

The Return of Memory, curated by Olya Borissova, Anya Harrison and Sarah Perks, Manchester's HOME, Manchester (UK)

Disturbance, Kunsthalle der Sparkasse, Leipzig (DE)

2016

Universal Hospitality: In the City, Wiener Festwochen, Alte Post, Vienna (AU)

Museum on/off, Centre Pompidou, Paris (FR)

Hero Mother, Contemporary Art by Post-Communist Women Rethinking Heroism, Monomentum, Berlin (DE)

Untitled (Two Takes On Crisis): Rien ne va plus? Faites vos jeux!, De Appel, Amsterdam (NL)

with performance *Psychoanalytical Cabinet of Colored* on 22 April, in collaboration with Kateryna Filyuk

Onrust 02, Museum Arnhem (NL)

Debates on Division, interactive performance, SMBA, Amsterdam (NL) and Creative Time Summit, Washington D.C. (USA)

2015

Garden of Vigilant Clothes, AKINCI (NL)

All the world's futures, curated by Okwui Enwezor at 56th Venice Biennale

Art research in GeoAir Institution, Tbilisi, Georgia

2014

Performance *Debates of Division: When The Private Becomes Public* as part of the public program of the European Biennale of Contemporary Art Manifesta 10, St. Petersburg (RU)

A cartography of its history, Russian performance at Garage Center of Contemporary Art, Moscow (RU)

Conference 'No Radical Art Actions are going to help here...' at Political Violence and Militant Aesthetics after Socialism, screening 18-21 September 2014 in St-Petersburg

Collection presentation at Van Abbemuseum, Eindhoven (NL)

Threads, Museum of Modern Art Arnhem, Arnhem (NL)

- 2013** solo show *Utopian Unions*, curated by Karina Karaeva, MMOMA Moscow (RU)
Sheep and Dreams—video and performance together with Susan Morland, Pushkinsky house/Adventures of seeing, London (UK)
- 2012** ‘Wings of Migrants,’ AKINCI, Amsterdam (NL)
- 2011** *Pensioners support* (competition project), Art Amsterdam (NL)
- 2010** *Re-enactment of Poor Lisa*, performance together with Peter Wagemakers, Amsterdam (NL)
- 2009** *The Greatest Idiot in New Zealand*, curated by Marcus Williams, MIC Gallery/Snow White Gallery, Auckland (NZ)
- 2008** ‘Zoo’ video, curated by Andrei Parshikov, Contemporary City Foundation, Moscow (RU)
- 2006** *Scarlet sails*, XL Gallery, Moscow (RU)
I am naked, and you are not, installation, curated by Ekaterina Andreeva, Gallery Anna Nova, St-Petersburg (RU)
- 2005** Kronstadt Forever, site-specific project, Kronstadt (RU)
- 2003** *White’s Psychoanalytical Room*, XL Gallery, Moscow (RU)
- 2002** Creation of the FFC MANIFESTO
107 fears, performance and installation, Hermitage St-Petersburg (RU)
- 1997** ILLEGAL CROSSING THE BORDER BETWEEN CZECH REPUBLIC AND GERMANY, action in forest between CR and DE
- 1996** *Shop of the traveling things*, curator Olga Egorova, Art Center Pushkinskya, St-Petersburg (RU)
Nothing to Feed Butterflies, installation, Zoological Museum, St-Petersburg (RU)
- 1995** *Podrugi (Crimea travel of the dress and it s burning out)*, performance, Art Center Pushkinskya, St-Petersburg (RU)
Memory of Poor Lisa, performance, Winter Canavka, St-Petersburg (RU)

Teaching activities, lectures, and workshops (selection):

- 2019 Debates on Division issue#5, within PERFORMATIC festival, BOZAR, Brussels, BE
 Installation After Carnival, Intercultural Museum, Oslo, NO
 Stand Up Europe, Garage, Brussels, BE
 Carnival of the Oppressed Feelings, joining Karnevalet, 3 March, 2019, Oslo
 Confession Room - Intervention to the Eindhoven Carnival, 2 March 2019, around Van Abbemuseum, Eindhoven, NL
 Performance I hope you will understand my non -linear logic, European University, St. Petersburg, RU
- 2018 Penetration the nature of power, within the exhibition The Fabric of Felicity, GARAGE, Moscow, RU
 Inclusive Workshop as preparation for the *Carnival of the Oppressed Feelings* on the 3rd March, 2019 - curators *First Supper*

- Symposium* in Vandaler Forening, Oslo, NO
 Dialogical Interventions in the EU Parlement, Brussels, BE
 5x5x5 jaar Van Abbemuseumkoor, Eindhoven, NL
 Meeting N2, Proposal for Federal Europe, Brussels, BE
 performance + workshop Manifesta, Palermo, IT
- 2016 Artist talk during MoMA's C-MAP (Central and Eastern European Research) meeting, October 11, 2016 , New York, USA
 Arist talk "Russian Protest Art and Vulnerability in the Putin Era", Harvard University, Cambridge, USA
 Chaos and conflict, workshop and performance, ARTEZ, Arnhem, NL
 We have to talk about heroism, curated by Olga Kopenkina, Union Docs Centre for Documentary Art, New York, USA
 Artist talk and workshop at the National University of Arts, Bucharest, RO
 Artist talk and screening during the conference Red on Red, Slavic Department of Comparative Literature , Yale University, USA
- 2014 Artist talks at Chto delat School, supported by Rosa Luxembourg Foundation
- 2013-14 Seminar Chto Delat School, support by Roza Luxembourg Foundation, St-Petersburg, RU
- 2013 Lecture and screening, Carnegie Mellon University, Pittsburg, USA
- 2011 FFC Screening, artist talk, Museum Reina Sofia, Madrid, Spain
- 2010 Artist talk and video screening / educational program for contemporary artists , PROARTE institute, St-Petersburg, RU
- 2010 Artist talk and video screening / educational program for contemporary artists , PROARTE institute, St-Petersburg, RU
- 2009 Workshop FFC, Snow white gallery, Auckland, New Zealand
- 2009 Artist talk and screening, Düsseldorf Academy, Germany
- 2008 Artist talk and video screening / educational program for contemporary artists , PROARTE institute, St-Petersburg, RU
- 2006 Workshop FFC, Bath Art Gallery, UK
- 2004-06 Shop of the Utopian Clothes, workshop, Art-center Pushkinskaya, 10, St-Petersburg , RU

Collective work:

*(marked with * are projects realized in the frame of "Chto delat")*

- 2016** VII Permanent Collection Display Interaction—contemporary artists respond to MMOMA Collection, MMOMA, Moskou (RU)
 'Do Boomerangs Always Come back?' curated by Annemie Van Laethem & Erik Croux, Castle Oud-Rekem (BE)
- 2015** Nationalism International Exhibition, Approach Art Association, Pécs (HU)
 Imagined Communities, Personal Imaginations, Private Nationalism, Budapest Gallery and Kiscell Museum, Budapest (HU)

- 2014** Memorial to the Hope, installation, 10th Love to Space Biennale in Krasnoyarsk (RU)
- 2013** 'Russian Studio at the Amstel / 10 Russian Contemporary Artists,' Hermitage Amsterdam (NL)
 'Politics of the Social in Contemporary Art', conference/screening of 'Wings of Migrants,' Tate Modern, London (UK)
Rendez-vous in boutique, video for Living as Form, Nomadic version, curated by Arsenii Gilayev & Dmitrii Vilensky, FABRIKA, Moscow (RU)
 **Where has communism gone?* learning play, Former West, Haus der Kulturen der Welt, Berlin (DE)
 **The Translation*, Cabaret Voltaire, Zürich (CH)
 **Without Reality There is No Utopia*, Yerba Buena Center for the Arts, San Francisco (USA)
 **Everyday Life*, 2013 Asian Art Biennial, Taichung (CN)
 **The fragile beauty of crisis*, performance, Moscow State Exhibition Hall New Manege, Moscow (RU)
- 2012** *Three mothers and a chorus*, video, curated by Mark Nash, MUSAC, Leon (SP)
Shop of the Utopian Clothes at Reflecting Fashion, curated by Susanne Neuburger & Barbara Rudiger, MUMOK, Vienna (AU)
Dedication to Pussy Riot, installation at Revolution in the Net, curated by Anna Bitkina, HIAP Cable Factory, Helsinki (FI)
How to speak with child about communism, performance together with Emily Newton, Carnegie Mellon University, Mattress Factory, Pittsburg (USA)
Umid and Natasha, video-research at DIE WELT BEWEGT SICH: Austria-Russia project, Nignii Novgorod (RU)
 **Russian forest*, video for The impossible black tulip of cartography, IMPACT festival exhibition, Utrecht (NL)
 **Believers*, gallery KOW, Berlin (DE)
- 2011** *Utopian Unemployment Union N4*, performance at Dump Time: for a Practice of Horizontality, curated by Yvonne Volkart & Anke Hoffmann, Zürich (CH)
Last Resistance, performance in collaboration with Thomas Kasebacher, Music here – music there, curated by Oleg Suleimenko & Tomas Frank, Kunsthalle & Theatre Company Brut, Vienna (AU)
Disappearing Girl, video –research, Kijkruimte, Amsterdam (NL)
 **Chto delat*, "What is to be done Between tragedy and farce", SMART project space, Amsterdam (NL)
 **Chto delat*, "What is to be done" *Perestroika: 20 years after 2011-1991*, Kolnische Kunstverein, Cologne (DE)
 **Lesson of discontent*/Staatliche Kunsthalle/Baden-Baden/Germany
 *Global contemporarity, Kunstwelten nach 1989/ ZKM/Karlsruhe/Germany
- 2010** *Scarlet Sales*, video, «Etats de l-artifice», curated by Elena Sorokina, Musée d'Art Moderne de la Ville de Paris (FR)
Clothes as resistance, performance, LGBT Community Festival 2, St-Petersburg (RU)
 **Chto delat* "What is to be done", «*The Urgent Need to Struggle*», Institute of Contemporary Arts (ICA), London (UK)
 *Ural Industrial Biennale of Contemporary Art, curated by Ekaterina Degeot, David Riff & Alisa Prudnikova, Ekaterinburg (RU)

- *Vectors of the Possible, BAK, Utrecht (NL)
- *Scènes Centrales, TriPostal, Lille (FR)
- *Invisible borders, Lille (FR)
- 2009** *Father-Transformer and children Chorus*, performance at the opening of 55th International Kurzfilmtage Oberhausen (DE)
- The Greatest Idiot in New Zealand*, curated by Marcus Williams MIC Gallery/Snow White Gallery, Auckland (NZ)
- *Plug in Nr.51—*Activist Club*, Van Abbemuseum, Eindhoven (NL)
- *Thessaloniki Biennale 2 (GR)
- *What keeps Mankind alive?, 11th International Istanbul Biennale (TR)
- 2008** 54th International Kurzfilmtage Oberhausen (DE)
- Three mother and chorus*, video, at Inertia, curated by Erick Haagort, W139, Amsterdam (NL)
- 2007** 53rd International Kurzfilmtage Oberhausen (DE)
- Progressive Nostalgia, curated by Victor Misiano, KUMU Museum Tallin & Centro per l'Arte Contemporanea Luigi Pecci, Prato (IT)
- Art Moscow Workshops, Expo-park, Moscow (RU)
- Becoming a mother, Botkyrka Konsthall, Stockholm (SE)
- 2006** *Contour 2009, 4th Biennial of the Moving Image, Mechelen (BE)
- *2th Thessaloniki Biennale of Contemporary Art, Thessaloniki (GR)
- *What keeps mankind alive? 11th International Istanbul Biennial (TR)
- Shop of the Utopian Clothes*, installation at WAKE UP!, curated by Janne Koski & Henna Paunu, Rauma Biennale, Balticum (FI)
- *Self Education, National Center for Contemporary Art, Moscow (RU)
- *Contested Spaces in Post-Soviet Art, Sidney Mishkin Gallery, New York (USA)
- Electric Visions*, National Center for Contemporary Art, St-Petersburg (RU)
- 2005** *Speaking dresses*, installation at Human Project (special project in a frame of the 1st Moscow Biennale), Central House of Artists, Moscow (RU)
- "1960-2000 Collective and interactive works in Russian art", State Tretyakov Gallery, Krimsky Val
- Art-Robe: Women artists at the nexus of art and fashion, UNESCO, Paris (FR)
- *Russia Redux #1, Schroeder Romero Gallery, New York (USA)
- Kronstadt FOREVER, site-specific project, Kronstadt (RU)
- The Strange people never Surrender*, installation at International Biennale of Contemporary Art, National Gallery, Prague (PL)
- Light Breath*, video-installation, HABITAT, VI International Art Exhibition Museum of Contemporary Art, Szczecin (PL)
- 2004** *Sound of music*, video, Boys and Girls, curated by Magda Kardash, Zachenta Gallery, Warsaw (PL)

- Beauty and Beast, installation at Watch out!, Contemporary art from St.Petersburg and Moscow, curated by Kari Braundzaeg, Contemporary Art Museum, Oslo (NO)
- Garden for the businessmen*, performance, Festival of Poetry and Art, Stockholm (SE)
- VERA, installation, Bath Art Gallery (UK)
- 2004** Gluklya & Tsaplya, Shop of Utopian Clothing, White Space Gallery, London (UK)
- 2003** Co-founding *Chto delat* platform
- Life! Aktuelle Kunst aus Petersburg, Forum Stadpark, Graz (AU)
- Horizons of reality, curated by Bart de Baere & Victor Misiano, MuHKA, Antwerpen (BE)
- 49th International Kurzfilmtage Oberhausen (DE)
- New Start. Contemporary Art from Moscow*, curated by Olga Sviblova, Kunsthalle, Düsseldorf (DE)
- PLUNDER—Culture as material, Dundee Contemporary Arts, Scotland (UK)
- Projection, Center for Contemporary Art, Nigny Novgorod (RU)
- 2002** Creation of the *FFC MANIFESTO*
- Baltic Babel, Rooseum Center for Contemporary Art, Malmö (SE)
- Snegurochka, curated by Magda Kardash, Zachenta Gallery, Warsaw (PL)
- Female Art Female artists in Russia of XV -XX centuries, Tretyakov Gallery, Moscow (RU)
- 2000** *Magic room*, performance, Helsinki (FI)
- Eloisa and Abelard or 5 heroic acts of submarine*, performance, ProArte institute, St-Petersburg (RU)
- Secret room*, installation, curated by Ekaterina Degot & Ulya Demidenko, Memory of the Body, St-Petersburg-Vienna-Helsinki
- 1999** *FFC performance*, Street Level Festival, Glasgow (UK)
- 1998** *Love and War*, Art-Genda-98, Stockholm (SE)
- Categories of Emotions of the Dress poetry*, installation, curated by Urii Nikich, Minor Manage, Moscow (RU)
- Physical exercise*, performance, Skif-3 Festival, House of Youth, St-Petersburg (RU)
- 1997** *Diverse movements of gymnasium girl*, performance, Old Boys Network/Cyber-Femin-Block, Hybrid Workspace, Documenta X, Kassel (DE)
- Dress opera*, performance, Labin-Art-Express, Labin (CR)
- Notes to the ideal sweetheart*, video, Gez-21, WFC, New York (USA)
- 1996** *Shop of the traveling things*, GEZ-21, Art Center Pushkinskya-10, St-Petersburg (RU)
- Lecture –Performance FFC, intervention, State University, philosophical department, St-Petersburg (RU)
- 1995 *Podrugji/Crimea travel of the dress and it s burning out*, performance, Gez-21, Pushkinskya-10, St-Petersburg (RU)

Grants and awards:

- 2017 TAAK and Mondriaan Fund for Utopian Unemployment Union Amsterdam
- 2014 Joseph Brodsky Memorial Fellowship Fund
- 2013 Otto Runge residence, Hamburg, Germany
- 2011 Sergei Kurexin Award, Last Resistance, performance, St-Petersburg, Russia
- 2008 Grand prix, «Artist-Citizens», October Salon, Belgrade
- 2008 First prize for short movie Film Festival «Kinoshock», Anapa, Russia
- 2007 Art Prize «Black Square», Workshops of Art Moscow
- 2007 Cite des Arts residence, Paris
- 2007 Citadelarte Pistolleto residence, Bella, Italy
- 2006 Nifca, residency program
- 2005 Artist residence, Kulturamp
- 2004 Residency at Office for Contemporary Art, Oslo, Norway
- 2002 Rave Stipendium at Neue Berlinische Kunstverein, Berlin, Germany
- 2001 Cultur Contact residence, Vienna, Austria
- 2000 Grants from ProArte Institute, Ford Fondation, St. Petersburg, MamaCash Foundation, Amsterdam, NL
- 1995-97 Grants from Soros Contemporary Art Center, St. Petersburg, Russia

Selected list of works at the collections and archives:

Gemeentemuseum, Arnhem, NL / Moscow House of Photography, RU / AKINCI, NL / Oslo National Museum, NO / Van Abbe Museum, NL / Oslo Contemporary Art Museum / Zimmerly Collection US / Mark Suchek, Lublyana / Archive of the Contemporary Conflict, London / Музей / State Center Contemporary Art, Moscow / MMOMA, Moscow / Marat Gelman Gallery / XL Gallery / Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy / *Museum Reina Sophia, Madrid / *Museum of Contemporary Art, Belgrade / *MUDAM, Luxemburg / *Van Abbemuseum, Eindhoven / *KIASMA, Museum for Contemporary Art, Helsinki / *Disobedience, an ongoing video library / *Index, the Swedish Contemporary Art Foundation / *The Library of Museum of Modern Art (collection of newspapers), New York